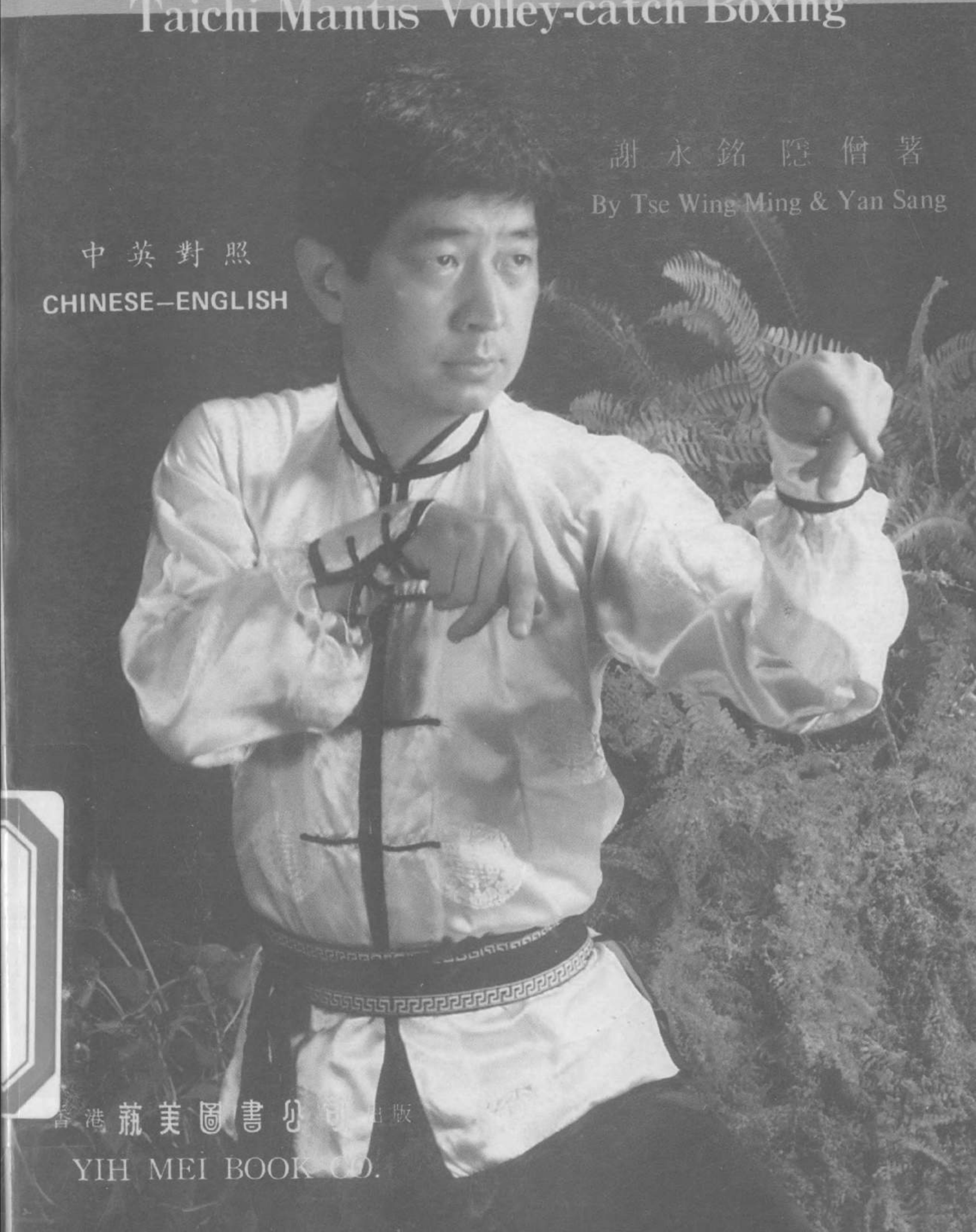
太極螳螂攔接拳

Taichi Mantis Volley-catch Boxing



謝永銘 隱僧 著

By Tse Wing Ming & Yan Sang

中英對照

CHINESE–ENGLISH

香港 藝美圖書公司 出版

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趙竹溪宗師與謝永銘師傅
（合影於一九七二年）

謝永銘賢徒留念

太極螳螂第八傳

師趙竹溪

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太極螳螂門簡介

螳螂拳是中國著名拳種之一，相傳爲明末清初山東省人王朗所創，至今有三百餘年歷史，在武術領域中是一個流傳很廣的流派。螳螂拳是一種快速、凌厲而拳法多變、技擊性强的象形拳術。由於有其獨特風格而又實用價值高，所以得到廣大好武者的喜愛，歷代相傳，不斷發展，拳技也不斷提高，並產生各種派別，太極螳螂門是其中的一個支派。

王朗是一名反清復明的義士，曾習武於嵩山少林寺，那時的少林寺是天下武術精英滙聚之地。王朗也是一個武林高手，一日遊於山林中，忽見一螳螂與一蟬搏鬥，而螳螂動作連環穿梭，矯捷迅速，進退有度。看到這樣情景，王朗受到啓發，覺得可以模仿螳螂搏鬥的動作來改進自己的武技。經過一個時期的細心觀察，他終於領悟出粘、黏、貼、靠、刁、進、吊、打、拘、摟、採、掛這十二種螳螂拳中的基本動作，並結合北方十七家名拳之精華，後來又加上猿猴步法，從而創造出螳螂拳術。所以，螳螂拳武技乃集十八家門派之所長而成，武藝技法豐富多彩，成爲武林中頗具特色的著名拳種。

螳螂拳的發揚，初期主要在中國北方流傳，到了民國初年，始由羅光玉師傅、趙竹溪師傅等人先後在南方發揚，其後更流傳到香港、澳門、東南亞以及台灣各地。今天歐美等地都有不少人學習螳螂拳藝的，如美國的三藩市已設有螳螂拳道館，三藩市螳螂拳的英文名稱爲：“Playing Mantis Boxing”。

螳螂拳自創始以來，歷代有傳人，在長期傳習中形成了各種派別：一是七星螳螂（又名爲羅漢螳螂或金剛七星螳螂），二是

梅花螳螂（又名爲太極梅花螳螂），三是摔手螳螂（又名爲梅花摔手螳螂），四是六合螳螂（又名馬猴螳螂），五是太極螳螂，另外還有光板螳螂等。

螳螂拳爲七長八短之拳，長短具備，剛柔相濟，軟硬兼施，是短打類型的拳術，也是內外兼修，虛實互易，形意並重的形象武藝。它經過不斷發展，已有不少武術套路。套路結構嚴謹，銜接巧妙，手法多變。練習時發勁剛而不僵，柔而不軟，短中寓長，快速敏捷，具有螳螂的形象。

在螳螂拳派別中，按發勁的形式劃分，一般有硬軟兩種。顧名思義，硬螳螂是以剛强爲特徵，採用剛猛的技擊手法，其動作剛多於柔。軟螳螂是柔軟的技擊手法，其動作的外形偏柔，暗剛多於明剛。七星、梅花、摔手以及光板螳螂屬於硬螳螂，六合螳螂屬於軟螳螂，太極螳螂却是軟硬兼備的一種。

從各種螳螂拳的派別來看，各有其不同的套路風格，各有不同的身法、步法與技巧。但因爲各派源出一脈，在技擊手法上有下列大致相似之處：如在實戰時能迅速而且連續地反覆出擊，手法細膩；如以迅速而勇猛的快攻，勁道威力驚人；如動作綿綿不斷，一氣呵成，非常連貫緊湊；又如在技擊時，能靈活多變，手脚配合，千變萬化。這些都是螳螂拳各派所共同的特徵。

太極螳螂門既具有螳螂拳的共同特徵，也有與其他派別不同的風格。它的身法、步法靈活敏捷，輕巧多姿，躥蹦跳躍，波浪起伏，節奏均勻，形象逼真，伏身下勢，魚躍而起，有飛鴻落雁之狀，姿勢極爲優美。

太極螳螂拳相傳是螳螂拳派第六代傳人孫元昌在傳統的螳螂拳技基礎上發展而來的，後來他授給了第七傳人遲守進，遲又傳給趙竹溪。而把太極螳螂拳南傳且能發揚光大者，是趙竹溪師傅。他是山東掖縣人氏，是太極螳螂門第八傳人。

趙師傅年青時曾隨一名高僧學習「太祖門」拳技十年，該高

僧逝世後，趙師傅到山東煙台市先後得遲守進及任豐瑞師傳收之爲徒。此時趙勤學苦練，武藝大有成就。後來遲守進在臨死前，特立他爲入室弟子，於是遲師傅歸山後，趙便成爲其繼承人。到民國初年他到澳門、廣州傳技，抗日戰爭發生後，又到越南西貢發揚太極螳螂拳技。到了一九六九年，西貢時局動盪，於是趙竹溪返回香港謀求發展，繼續教授太極螳螂門的拳技。

趙竹溪師傅在港設舘授徒多年，門下弟子不少，惟能許爲入室弟子者，祇有鄺羣威及謝永銘等數人。謝永銘是廣東博羅縣人氏，自幼喜愛武術。由於得到趙竹溪的悉心教導，加上個人的努力修練，所以能夠盡得其師所傳。他曾任香港多間社團之武術顧問及教練，門徒不少。他對太極螳螂門武藝的發揚，更不遺餘力，早年經常於各武術雜誌及報章上介紹該派武技，近年來著有「太極螳螂奪命扇」。本書亦由其示範演出。現僅以此書供本門學者參考以及一般讀者自學之用。

功到自然成

A Brief Introduction to the Taichi Mantis Sect

Mantis Boxing (Tanglang Chuan) is one of the famous Chinese boxing series, which was, according to legend, created by Wang Lang, a native of Shandong Province of China, at the turn of the Ming Dynasty to the Ching. It has had a long history of more than 300 years up to now and it is of a school which has been very widely spread in the field of Wushu (Chinese martial arts).

Mantis Boxing is a swift and fierce imitative boxing series with changeable boxing skills and strong capacity of attack and defence. Due to its unique styles and high practical value, it has always become a favourite of the broad masses of Wushu fans. It has been handed down from generation to generation and its boxing skills have been continually improved. A variety of its schools and sects have emerged in the course of its development and the Taichi Mantis Sect is only one of its branch schools.

Wang Lang was a then righteous person who struggled against the Ching Dynasty for the restoration of the overthrown Ming. He even learnt martial arts at the Shaolin Monastery on Mount Songshan. The then Shaolin Monastery was where gathered the Wushu elites from the whole country. Wang Lang himself was also an ace of Wushu in the Chinese martial circles at that time.

One day when he was wandering in a mountain forest, he came to see a mantis fighting with a cicada. The movements of the mantis were successive like shuttles and both swift and vigorous. It was advancing or retreating in right steps. Wang Lang was inspired by seeing the scene and he thought he could improve his own martial arts by imitating the movements of mantises in fights.

Through a period of careful observation, he finally devised the 12 basic postures of Mantis Boxing, i.e. adhering, sticking, nestling, leaning, loose-clenching, advancing, lifting, striking, hooking, pulling, picking and hanging. He then succeeded in creating the series of Mantis Boxing with the integration of

the essences of 17 famous boxing schools from North China and with the addition of the footwork in imitation of apes or monkeys. Therefore, Mantis Boxing has become a well-known boxing series with a lot of its own features in the Chinese martial circles for its martial skills and techniques are rich and varied as a collection of the strong points of the 18 boxing schools in North China.

With regard to the development of Mantis Boxing, it was mainly spread in the north of China at the early stage of its creation and it was not until the early years of the Republic when Master Luo Kwong Yuk, Master Chao Chu Chi and others began one after another to carry it on to the south of China. Later, it has even been spread to Hong Kong, Macau, South East Asia and Taiwan. Today, there are also a lot of people in Europe and America, who are learning the arts of Mantis Boxing. For example, a martial school of Mantis Boxing has been set up in San Francisco of U.S.A. and the English name of this boxing series there is "Playing Mantis Boxing".

Since its creation, Mantis Boxing has been handed down from one inheritor to another and a variety of schools or sects have emerged in the long course of the handing-down from generation to generation: 1. Seven-Star Mantis Boxing (also known as Arhat Mantis Boxing or Buddha's Warrior Mantis Boxing); 2. Plum-Blossom Mantis Boxing (also called Taichi Plum-Blossom Mantis Boxing); 3. Hand-Fling Mantis Boxing (also named Plum-Blossom Hand-Fling Mantis Boxing); 4. Six-Link Mantis Boxing (also known as Horse & Monkey Mantis Boxing); and 5. Taichi Mantis Boxing. In addition, there are also Smooth-Board Mantis Boxing, etc..

Mantis Boxing is a series of boxing consisting of both long-ranged and short-ranged movements at an approximate ratio of 7:8. Its movements are both firm and gentle as well as both hard and soft. However, it is basically a type of boxing skills in the category of short-fight boxing. It is also an imitative martial art for training the body both internally and externally with the alternate use of both actual and false movements by laying stress on both imitation and implication.

Through its continual development, it is now composed of a lot of martial sub-series with well-knit configurations, skilful

sequences and changeable skills. In training, the forces are exerted firmly but not stiffly and gently but not feebly. The long-ranged movements are implied in the short-ranged ones and all of them are done both swiftly and nimbly like mantises'.

The schools or sects of Mantis Boxing are divided according to the forms of exerting forces, in general, into two kinds: the hard ones and the soft ones. Just as the terms suggest, Hard Mantis Boxing is characterized by firmness and strength and composed of firm and fierce skills of attack and defence with more movements being firm and less being gentle; Soft Mantis Boxing consists of soft skills of attack and defence with the movements appearing to be gentle with their firmness concealed rather than exposed. Seven-Star, Plum-Blossom, Hand-Fling or Smooth-Board Mantis Boxing belongs to the hard ones, while Six-Link Mantis Boxing is a soft one. However, Taichi Mantis Boxing is a sub-series composed of both hard and soft skills of attack and defence.

Each of the schools or sects of Mantis Boxing has its own distinct sub-series styles and its own distinct bodywork, footwork and techniques, but as all of them have originated from the same source, they are in the main similar in the skills of attack and defence in the following aspects: for example, it can be used to make repeated attacks swiftly and continuously with exquisite skills in real fights; it shows amazing strength and power in swift and bold quick attacks; its movements form a conherent and uninterrupted whole in a very well-knit way; and its movements of hands and feet can be flexibly and changeably coordinated in attack and defence. All of these are the common features of all schools and sects of Mantis Boxing.

The Taichi Mantis Sect not only has the common features of Mantis boxing, but is also provided with the styles different from those of other schools or sects. Its bodywork and footwork are both flexible and nimble as well as light and graceful. Leaps and bounds are made wave upon waves in even rhythm and lifelike image. If a fish dive is made after the body is bent down, the posture is as graceful as a swan goose flying down onto the ground.

According to legend, Taichi Mantis Boxing was evolved by Sun Yuan Chang, the sixth inheritor of the Mantis Boxing School,

on the basis of traditional skills of the boxing. Sun later passed it on to Chih Shou Chin, the seventh inheritor, and Chih in turn passed it on to Chao Chu Chi. It was Master Chao Chu Chi, the eighth inheritor of the Taichi Mantis Sect, who spread Taichi Mantis Boxing to the south of China and has carried it further forward. He is a native of Yexian County of Shantung Province.

When young, Master Chao learnt "Tai Chu Sect" boxing skills from an eminent monk for 10 years. After the monk passed away, Master Chao went to the city of Yantai in Shantung Province and was admitted there by Chih Shou Chin and Master Ren Feng Jui as their disciple. At that time, Master Chao learnt diligently and trained hard. As a result, he made great achievements in martial arts. Later Chih Shou Chin specially made him a leading disciple on his deathbed and Chao became Chih's inheritor after the latter's death.

By the early years of the Republic, he taught the martial arts in Macau and Guangzhou. After the War of Resistance against Japan broke out, he went to Saigon of Vietnam and carried forward the skills of Taichi Mantis Boxing there. By 1969 when the political situation became unrest in Saigon, he came to Hong Kong to seek development and continued to pass on the boxing skills of the Taichi Mantis Sect here.

Master Chao Chu Chi has set up his martial school in Hong Kong for many years and has passed on the martial skills to a lot of disciples. However, only a few of them can be rated as his leading disciples, such as Kwong Kwun Wai and Tse Wing Ming.

Tse Wing Ming is a native of Polo County of Guangdong Province and has been fond of Chinese martial arts since his childhood. He has managed to get all his master has taught him due to Master Chao Chu Chi's all-out instructions and his own endeavour to train. He has been Kung Fu consultant and coach for a number of bodies and organizations in Hong Kong and has passed on the skills to a lot of disciples.

He has been sparing no efforts in the development of the martial arts of the Taichi Mantis Sect and used to introduce them in the Kung Fu magazines and newspapers in his early years. In recent years, he has written a book entitled "Taichi Tanglang Killing Fanplay". He also demonstrated the skills in this book. Now this book is published for the reference of the disciples of this sect and for the self-learning of general readers.

太極螳螂攔接拳簡釋

「崩步」、「攔接」及「八肘」乃太極螳螂門之最早拳套，繼此數套之後，便是「摘要七段」，然後再發展成「捷跟」、「單摘梅花」、「五手搥」等套路。此外有各類長短軟硬兵器，如「八卦攔門刀」、「奪命扇」等。

「攔接拳」是太極螳螂門中最富有螳螂形象之拳套。螳螂拳術在武術技擊中，要求手法快速，如此拳勢則會勇猛有力，出手如箭離弦，勁道如勁風掃葉，倏忽而至；要求動作靈活，如此搏鬥則會隨機應變，進退適時，變化莫測，渾化無迹。這套拳完全具有螳螂拳這些特點，其手法旣快且密，其勁道則短而速。

「攔接拳」有五十四式，其中式式實用，招招變化莫測。其手法訣要有：招之即打，打之即招。連打帶招，連招夾打如「十大連環劈」。打上取下，聲東擊西如「海底撈月」及「立正打脅」。拘彈跌法如「斜分盤肘」及「扣探馬」。暗拘跌法如「螳螂斬腰」。八不打之毒招如「綉女穿針」、「玉女穿梭」及「海底取寶」等招式。

「攔接拳」拳套雖短，但易學難精，願讀者勉之。

本書示範演式者爲謝永銘師傅。

A Brief Explanation of Taichi Mantis Volley-catch Boxing

Peng Pu (Shooting the Feet Out), Lan Chieh (Volley-Catch meaning warding off and meeting) and Pa Chou (Eight Elbow-Strokes) were the earliest boxing series of the Taichi Mantis Sect. After these series came Chai Yao Chi Tuan (Seven Sections of Picking the Main) which was then evolved into Chieh Keng (Following Quickly), Tan Chai Mei Hua (Picking Plum Blossoms Alone), Wu Shou Chui (Five Hand-Hammer Plays) and other series. In addition, there are the skills of playing various weapons, long and short as well as hard and soft, such as "Pakua Door-Blocking Broadsword Play", "Killing Fanplay", etc..

"Volley-Catch Boxing" is the boxing series of the Taichi Mantis Sect which is richest in the imitation of mantises. It is required to play the Mantis Boxing skills swiftly in the martial arts of attack and defence so that the momentum of the fists can be vigorous and powerful with them rushing out like arrows leaving the bowstring in a force arriving suddenly like a strong wind sweeping fallen leaves away. Its movements are required to be flexible so that they can be changed in an unpredictable and traceless way by advancing and retreating in time in fights. This boxing series is fully provided with these features of Mantis Boxing. Its skills are swift and dense and its forces are short but fast.

"Volley-Catch Boxing" contains 54 postures, each of which is practical and changeable. The knack for its skills is to strike out as soon as a posture is taken and another posture is taken as soon as a stroke is made. The example of this combination of strokes and postures is "Ten Major Successive Smashes". The postures used to make a feint to the upper side and attack the lower side or to make a feint to the east and attack in the west include "Trying to Fish Out the Moon from the Bottom of the Sea" and "Standing Upright and Striking at the Opponent's Chest." Those used to stumble the opponent by hooking and

snapping include "Shooting One Hand Out and Bowing the Elbows" and "Moving Forward for Probing and Smashing One Hand". "A Mantis Cutting Its Opponent's Waist" is one of the postures to stumble the opponent secretly. Such postures as "An Embroidering Girl Doing Embroidery with Needles", "A Fair Girl Operating the Shuttles To and Fro" and "Getting Treasures from the Bottom of the Sea" are fierce ones which should not be aimed at 8 vital parts of the opponent.

Although this series is short, it is hard to be good at it even though you feel easy in learning it. We hope the readers note this and train hard.

The demonstrator in the pictures of this book is Master Tse Wing Ming.

太極螳螂攔接拳拳譜

1. 預備式
2. 初行手
3. 十大連環劈
4. 兩耳搧風
5. 雙　提
6. 雙　啄
7. 綉女穿針
8. 上步挑袍捶
9. 左右蹦捶
10. 轉身貫襠
11. 踢腿迎面掌
12. 提劈天分
13. 跪膝扭骷髏
14. 左插掌
15. 右步捶
16. 斜分盤肘
17. 白鶴亮翅
18. 轉身托臂掌
19. 上步劈頸掌
20. 立正打脅
21. 丹鳳朝陽
22. 鬼王撥扇
23. 左右玉女穿梭
24. 喜鵲登枝
25. 金童登爐
26. 海底撈月
27. 太陽捶
28. 托天肘
29. 搓　搥
30. 劈頸掌
31. 攔接捶
32. 海底取寶
33. 白鶴亮翅
34. 猛虎搜山
35. 獨劈華山
36. 採手抓面
37. 翻疊肘
38. 雙夾肘
39. 左右走馬雙扣
40. 採手抓面
41. 螳螂斬腰
42. 美人照鏡
43. 鴛鴦腿
44. 封避掌
45. 白鶴亮翅
46. 猛虎搜山
47. 獨劈華山
48. 走馬雙扣
49. 魁星踢斗
50. 扣採馬
51. 採三手
52. 旋風腿
53. 螳螂鈎子手
54. 收　式

The Boxing Manual of Taichi Mantis

Volley-catch Boxing

1. Preparatory Gesture
2. Moving the Hands Initially
3. Ten Major Successive Smashes
4. Sliding Both Hands by Both Ears as if Fanning
5. Lifting Both Hands Up
6. Pecking with Both Palms like Woodpeckers
7. An Embroidering Girl Doing Embroidery with Needles
8. Moving Forward and Picking One Fist Up
9. Smashing Both Fists Down like Swinging Hammers
10. Turning the Body and Dashing One Hand at the Opponent's Crotch
11. Snapping One Foot Up and Flapping One Palm at the Opponent's Face
12. Lifting One Palm Up and Parting Both Hands
13. Kneeling Down on the Ground and Twisting the Opponent's Body as if Twisting a Skeleton
14. Thrusting the Left Palm Out
15. Moving the Right Foot and Rushing the Right Fist Out
16. Shooting One Hand Out and Bowing the Elbows
17. A White Crane Spreading Its Wings
18. Turning the Body and Supporting One Arm with the Other Palm
19. Moving Forward and Dashing One Palm at the Opponent's Neck
20. Standing Upright and Striking at the Opponent's Chest
21. A Red Phoenix Worshipping the Sun
22. The Ghost King Fanning Himself
23. A Fair Girl Operating the Shuttles To and Fro
24. A Magpie Mounting a Branch
25. A Fair Boy Carrying a Stove
26. Trying to Fish Out the Moon from the Bottom of the Sea
27. Hammering at the Opponent's Temples

28. Supporting One Elbow Up with the Other Palm
29. Making a Chop with One Fist
30. Dashing One Palm at the Opponent's Neck
31. Volleying, Catching and Hammering
32. Getting Treasures from the Bottom of the Sea
33. A White Crane Spreading Its Wings
34. A Fierce Tiger Searching the Mountain
35. Smashing at Mount Huashan with a Single Palm
36. Scratching the Opponent's Face with a Picking Hand
37. Turning One Elbow Outward with the Wrist on the Other Palm
38. Sinking Both Elbows to Clamp the Opponent's Hand
39. Moving Both Feet and Smashing Both Hands
40. Picking the Opponent's Hand and Scratching His Face
41. A Mantis Cutting Its Opponent's Waist
42. A Beauty Looking in the Mirror
43. Posing Two Legs in Two Ways
44. Blocking and Repelling with the Palms
45. A White Crane Spreading Its Wings
46. A Fierce Tiger Searching the Mountain
47. Smashing at Mount Huashan with a Single Palm
48. Moving Both Feet and Smashing Both Hands
49. A Stalwart God Snapping His Foot Up
50. Moving Forward for Probing and Smashing One Hand
51. Picking the Opponent's Hands Thrice
52. Sweeping Both Legs like Swirlwinds
53. Making Hooked Hands like the Front Legs of a Mantis
54. Concluding Gesture

太極螳螂攔接拳圖解

The Illustrations of Taichi Mantis Volley-catch Boxing

第一式　預　備

動作說明　身體直立，雙足合併，雙手下垂於兩腿旁，身形及面部朝向右方，目向右方平視，如圖 1 。

Posture 1 – Preparatory Gesture

Movements: Stand upright with both feet brought together, both hands hung beside both legs, the body and face directed to the right and looking levelly to the right, as in Fig. 1.

圖 1

Fig. 1

第二式　初行手（一）

動作說明　承上式，身形不動，馬步不變，雙手握拳，由腿旁經身前回收腰旁，雙虎口向外，目注右方，如圖 2 。

Posture 2 – Moving the Hands Initially (1)

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, clench both fists and draw them back from the sides of the legs to the sides of the waist with both tiger-mouths facing outward, looking to the right, as in Fig. 2.

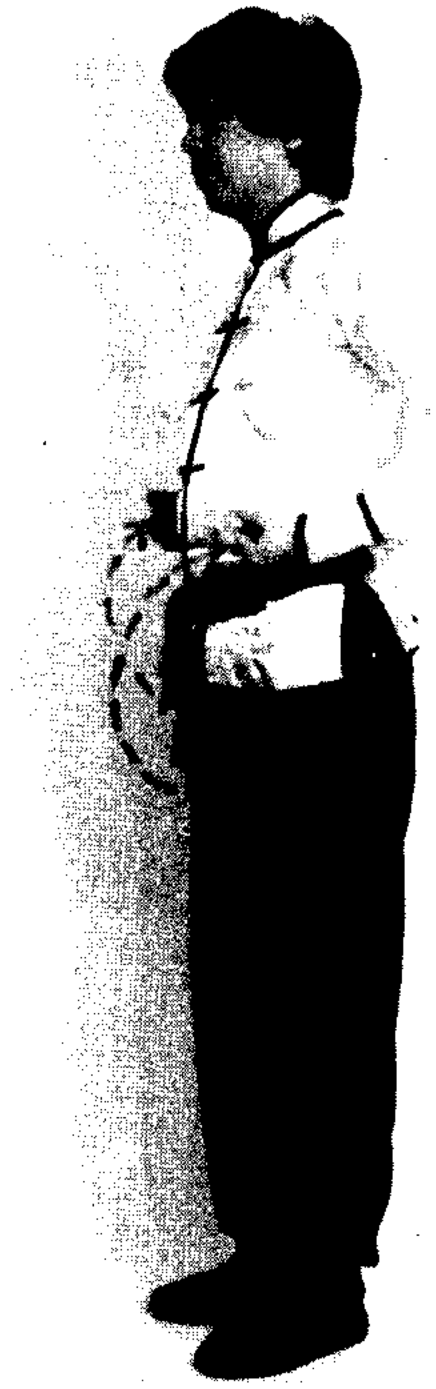


圖 2
Fig. 2

第二式　初行手（二）

動作說明　承上勢，身形不動，馬步不變，雙手化拳成掌，由腰旁向下垂收，掌心向下，掌尖朝向右方，目注右方，如圖 3 。

Posture 2 – Moving the Hands Initially (2)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, unclench both fists into flat palms and hang them down from the sides of the waist with their hollows facing downward and their tips pointing to the right, looking to the right, as in Fig. 3.

圖 3

Fig. 3

第三式　十大連環劈（一）

動作說明　承上式，身形不動，馬步不變，左掌提起，曲肘橫放，護於右肩前，右手化掌成刁手，向右方刁出，右臂平伸，目注右方，如圖 4 。

Posture 3 – Ten Major Successive Smashes (1)

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, lift the left palm up, lay it crossly in front of the right shoulder with the elbow bent, clench the right hand loose with only two fingers and slide it out to the right, stretching the right arm levelly and looking to the right, as in Fig. 4.

圖 4
Fig. 4

第三式　十大連環劈（二）

動作說明　承上勢，身形不動，馬步不變，左手在右肩前不動，右手化刁手成掌，平肩曲肘回收左肩前，目注右方，如圖 5 。

Posture 3 – Ten Major Successive Smashes (2)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the left hand in front of the right shoulder, turn the loose-clenched right hand into a flat palm and draw it back to front of the left shoulder at the level of the shoulders with the elbow bent, looking to the right, as in Fig. 5.

圖 5

Fig. 5

第三式　十大連環劈（三）

動作說明　承上勢，身形不動，馬步不變，左手在右肩前不動，右掌平肩向右方平劊而出，右臂平伸，目注右方，如圖 6 。

Posture 3 – Ten Major Successive Smashes (3)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the left hand in front of the right shoulder, throw the right palm horizontally out to the right at the level of the shoulders, stretching the right arm levelly and looking to the right, as in Fig. 6.

圖 6
Fig. 6

第三式　十大連環劈（四）

動作說明　承上勢，身形不動，馬步不變，左手在右肩前不動，右臂平伸，右掌由內向外轉腕並化成刁手，目注右方，如圖 7 。

Posture 3 – Ten Major Successive Smashes (4)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the left hand in front of the right shoulders, stretch the right arm levelly, turn the right wrist outward from inside and clench the hand loose with only two fingers, looking to the right, as in Fig. 7.

圖 7

Fig. 7

第三式　十大連環劈（五）

動作說明　承上勢，右足提起，膝尖向右，足尖向下，右刁手上舉回收右腦上方，左掌由右肩前向右方打出，掌心朝向右方，目注左掌，如圖 8 。

Posture 3 – Ten Major Successive Smashes (5)

Movements: Following the preceding step, lift the right foot up with the knee facing right and the tip of the foot pointing downward, lift the loose-clenched right hand up, draw it back to above the right side of the brain, strike the left palm out from front of the right shoulder to the right with its hollow facing the right, looking at the left palm, as in Fig. 8.

圖 8
Fig. 8

第三式　十大連環劈（六）

動作說明　承上勢，右足落回地面併於左足旁，左足隨之向右方進上一步，足尖翹起，足跟着地，右膝下曲成太極馬，右手化刁手成掌，由右腦上方向右上方劈落，左掌略爲回收於右腕旁，目注右掌，如圖 9 。

Posture 3 – Ten Major Successive Smashes (6)

Movements: Following the preceding step, drop the right foot back onto the ground, bring it together with the left one, move the left foot a step forward to the right, raise its tip to touch the ground with the heel, bend the right knee to squat half down in a Taichi style, turn the loose-clenched right hand into a flat palm, smash it down from above the right side of the brain to the right upper side and draw the left palm a little to the side of the right wrist, looking at the right palm, as in Fig. 9.

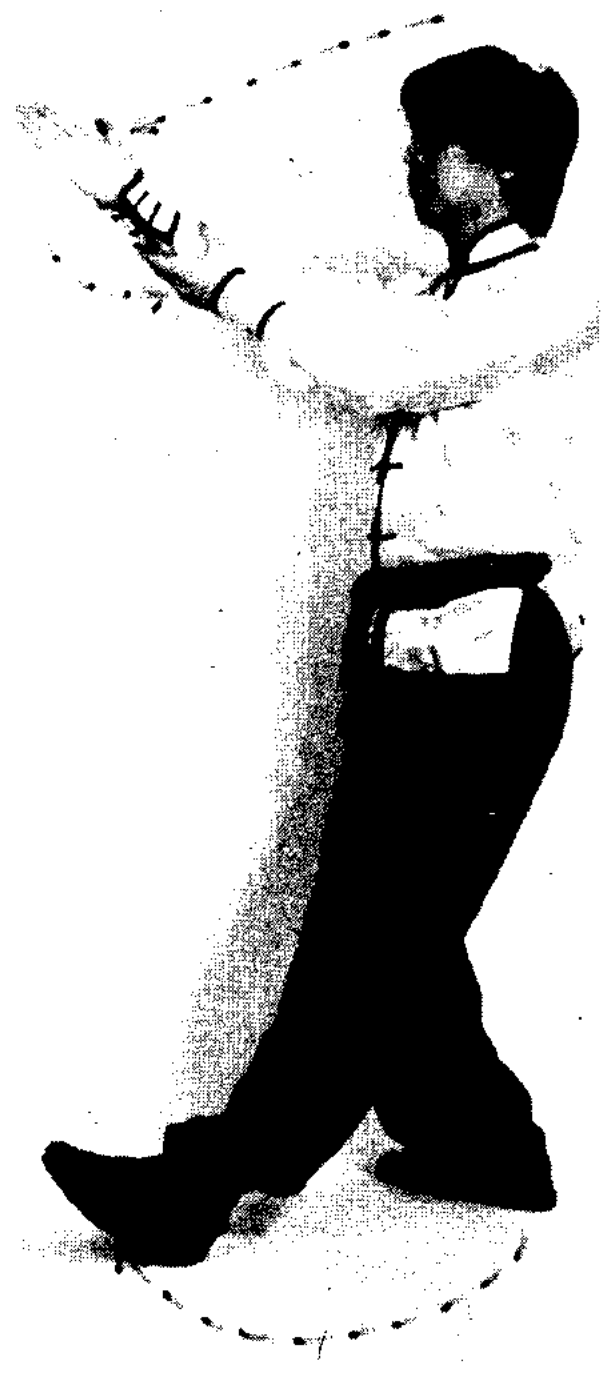


圖 9

Fig. 9

第三式　十大連環劈（七）

動作說明　承上勢，身形不動，馬步不變，左掌曲肘沉放護於右肩前，右掌曲肘橫放回收胸前，目注右方，如圖10。

Posture 3 – Ten Major Successive Smashes (7)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, sink the left palm with the elbow bent, place it in front of the right shoulder, draw the right palm back to front of the chest and place it levelly with the elbow bent, looking to the right, as in Fig. 10.

圖　10

Fig. 10

第三式　十大連環劈（八）

動作說明　承上勢，身形不動，馬步不變，左掌在右肩前不動，右手化掌成刁手，經右方刁出然後回收右肩前，肘尖朝向後方，目注右方，如圖11。

Posture 3 – Ten Major Successive Smashes (8)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the left palm in front of the right shoulder, clench the right hand loose with only two fingers, slide it out by the right and then draw it back to front of the right shoulder with the tip of the elbow pointing to the backside, looking to the right, as in Fig. 11.

圖　11

Fig. 11

第三式　十大連環劈（九）

動作說明　承上勢，身形不動，馬步不變，左手在右肩前不動，右刁手由右肩前向右前方撞出，目注右刁手，如圖12。

Posture 3 – Ten Major Successive Smashes (9)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the left hand in front of the right shoulder, rush the loose-clenched right hand out from front of the right shoulder to the right front, looking at the right hand, as in Fig. 12.

圖 12

Fig. 12

第三式　十大連環劈（十）

動作說明　承上勢，身形不動，馬步不變，左掌在右肩前不動，右刁手由內向外轉腕，目注右刁手，如圖13。

Posture 3 – Ten Major Successive Smashes (10)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the left palm in front of the right shoulder, turn the wrist of the loose-clenched right hand outward from inside, looking at the right hand, as in Fig. 13.

圖 13
Fig. 13

第三式　十大連環劈（十一）

動作說明　承上勢，身形不動，馬步不變，右刁手上舉回收右腦上方，左掌由右肩前向右方打出，掌心朝向右方，目注左掌，如圖14。

Posture 3 — Ten Major Successive Smashes (11)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, lift the loose-clenched right hand up, draw it back to above the right side of the brain and throw the left palm out from front of the right shoulder to the right with its hollow facing the right, looking at the left palm, as in Fig. 14.

圖　14

Fig. 14

第三式　十大連環劈（十二）

動作說明　承上勢，身形不動，馬步不變，右手化刁手成掌，由右腦上方向右上方劈落，左掌略爲回收於右腕旁，目注右掌，如圖15。

Posture 3 – Ten Major Successive Smaches (12)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, turn the loose-clenched right hand into a flat palm, smash it down from above the right side of the brain to the right upper side and draw the left palm a little to the side of the right wrist, looking at the right palm as in Fig. 15.

圖　15

Fig. 15

第四式　兩耳搧風（一）

動作說明　承上式，身形不動，馬步不變，左掌翻腕向右方略為削出，右掌曲肘回收下頦前，肘尖朝向後方，目注右方，如圖16。

Posture 4 – Sliding Both Hands by Both Ears as if Fanning (1)

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, turn the left wrist to face the palm outward, throw it out a little to the right and draw the right palm back to front of the lower jaw with the elbow bent and its tip pointing backward, looking to the right, as in Fig. 16.

圖 16
Fig. 16

第四式　兩耳搧風（二）

動作說明　承上勢，身形不動，馬步不變，左掌沉肘回收豎放胸前，右手化掌成刁手，由下顎向右方刁出，目注右刁手，如圖17。

Posture 4 — Sliding Both Hands by Both Ears as if Fanning (2)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, sink the left elbow to draw the palm back, place it upright in front of the chest, clench the right palm loose with only two fingers and slide it out from the lower jaw to the right, looking at the right hand, as in Fig. 17.

圖　17
Fig. 17

第四式　兩耳搧風（三）

動作說明　承上勢，身形不動，馬步不變，右刁手曲肘沉放回收護於胸前，左手化掌成刁手向上方刁出，然後向右上方刁落，目注左刁手，如圖18。

Posture 4 – Sliding Both Hands by Both Ears as if Fanning (3)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, sink the loose-clenched right hand with the elbow bent, place it in front of the chest, clench the left palm loose with only two fingers, slide it out to above the head and then slide it down to the right upper side, looking at the loose-clenched left hand, as in Fig. 18.

圖 18
Fig. 18

第四式　兩耳搧風（四）

動作說明　承上勢，身形不動，馬步不變，左右雙勺手同時向右上方勺出然後回收，右勺手回收胸前，左勺手曲肘前伸，目注左勺手，如圖19。

Posture 4 – Sliding Both Hands by Both Ears as if Fanning (4)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, slide both loose-clenched hands simultaneously to the right upper side, then draw them back, draw the right one to front of the chest and reach the left one forward with the elbow bent, looking at the loose-clenched left hand, as in Fig. 19.

圖 19
Fig. 19

第五式 雙 提

動作說明 承上式，身形不動，馬步不變，左右雙刁手同時向右上方提起刁出，左手略前於右手，目注左刁手，如圖20。

Posture 5 – Lifting Both Hands Up

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, lift both loose-clenched hands up and slide them out to the right upper side at the same time with the left one slightly ahead of the right one, looking at the loose-clenched left hand, as in Fig. 20.

圖 20
Fig. 20

第六式　雙　啄

動作說明　承上式，身形不動，馬步不變，雙手化刁手成掌，同時由右上方劈落，左臂平肩前伸，右臂肘略曲，目注左掌，如圖21。

Posture 6 — Pecking with Both Palms like Woodpeckers

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, turn both loose-clenched hands into flat palms and smash them down simultaneously from the upper right with the left arm reached forward at the level of the shoulders and the right elbow slightly bent, looking at the left palm, as in Fig. 21.

圖 21
Fig. 21

第七式　綉女穿針（一）

動作說明　承上式，身形不動，馬步不變，雙手單伸中、食二指，其時三指屈人，右手曲肘回收右耳旁，左手向右方指出，目注左手，如圖22。

Posture 7 – An Embroidering Girl Doing Embroidery with Needles (1)

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, stretch the forefinger and middle finger of each hand out with the other three fingers bent in, draw the right hand back to the side of the right ear with the elbow bent and direct the left one out to the right, looking at the left hand, as in Fig. 22.

圖 22
Fig. 22

第七式　綉女穿針（二）

動作說明　承上勢，雙足尖擺向前方，雙膝下曲，身形下沉成玉環式，左手曲肘回收護於胸前，右手由右耳旁下沉回收指向前方，右肘彎承於左腕下，目注右上方，如圖23。

Posture 7 — An Embroidering Girl Doing Embroidery with Needles (2)

Movements: Following the preceding step, swing the tips of both feet to the front, bend both knees to lower the body to form the shape of a jade ring with both legs, draw the left hand back with the elbow bent, place it in front of the chest, sink the right hand down from the side of the right ear, draw it back and direct it to the front with the bent right elbow supporting the left wrist, looking to the upper right, as in Fig. 23.

圖 23
Fig. 23

第七式　綉女穿針（三）

動作說明　承上勢，身形不動，馬步不變，左手回收右肩前，右手由胸前向右上方直指而出，目注右手，如圖24。

Posture 7 – An Embroidering Girl Doing Embroidery with Needles (3)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, draw the left hand back to front of the right shoulder and direct the right one straight out from front of the chest to the upper right, looking at the right hand, as in Fig. 24.

圖 24
Fig. 24

第七式　綉女穿針（四）

動作說明　承上勢，身形浮起，右足隨之與左足相併，左足向右方進上一步，足尖翹起，足跟着地，右膝下曲成太極馬，左手經右肘底向後上方穿出，左手背與右肘底相貼，目注右方，如圖25。

Posture 7 — An Embroidering Girl Doing Embroidery with Needles (4)

Movements: Following the preceding step, raise the body, bring the right foot close to the left one accordingly, move the left foot a step forward to the right, raise its tip to touch the ground with the heel, bend the right knee to squat half down in a Taichi style, thread the left hand out by the underside of the right elbow to the upper rear and place the back of the left hand close to the underside of the right elbow, looking to the right, as in Fig. 25.

圖 25
Fig. 25

第七式　綉女穿針（五）

動作說明　承上勢，身形不動，馬步不變，右手直綫曲肘回收右耳旁，左手向右方直指而出，目注左手，如圖26。

Posture 7 – An Embroidering Girl Doing Embroidery with Needles (5)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, draw the right hand back in a straight line to the side of the right ear with the elbow bent and direct the left one straight out to the right, looking at the left hand, as in Fig. 26.

圖 26
Fig. 26

第八式　上步挑袍捶（一）

動作說明　承上式，左足尖落回地面隨勢擺向前方，右足向右方進上一步，足尖翹起，足跟着地，左膝下曲成太極馬，左手成掌，曲肘橫放護於右肩前，右手成拳，由右耳旁向前下方擊落，右臂下垂，目注右方，如圖27。

Posture 8 – Moving Forward and Picking One Fist Up (1)

Movements: Following the preceding posture, drop the tip of the left foot back on the ground, swing it to the front with the momentum, move the right foot a step forward to the right, raise its tip to touch the ground with the heel, bend the left knee to squat half down in a Taichi style, make the left hand a flat palm, lay it levelly in front of the right shoulder with the elbow bent, clench the right fist and smash it down from the side of the right ear to the lower front, hanging the right arm and looking to the right, as in Fig. 27.

圖 27

Fig. 27

第八式　上步挑袍捶（二）

動作說明　承上勢，身形不動，步馬不變，右拳由前下方向右上方挑出，肘微曲；左掌下沉護於右肘旁，目注右拳，如圖28。

Posture 8 – Moving Forward and Picking One Fist Up (2)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, pick the right fist up from the lower front to the upper right with the elbow slightly bent and sink the left palm to place it beside the right elbow, looking at the right fist, as in Fig. 28.

圖 28
Fig. 28

第九式　左右蹦捶（一）

動作說明　承上式，右足尖落回地面隨勢擺向後方，左足向右方進上一步，足尖翹起，足跟着地，右膝下曲成太極馬，右拳化拘手同時曲肘回收護於左肘旁，左手化掌成拳穿向上方然後以蹦捶向右上方擊落，目注左拳，如圖29。

Posture 9 – Smashing Both Fists Down like Swinging Hammers (1)

Movements: Following the preceding posture, drop the tip of the right foot back on the ground, swing it to the rear with the momentum, move the left foot a step forward to the right, raise its tip to touch the ground with the heel, bend the right knee to squat half down in a Taichi style, make the right fist a hooked hand, draw it back with the elbow bent at the same time to the side of the left elbow, clench the left fist, thread it to above the head and then smash it down like a swinging hammer to the upper right, looking at the left fist, as in Fig. 29.

圖 29
Fig. 29

第九式　左右蹦捶（二）

動作說明　承上勢，左足尖落回地面隨勢擺向前方，右足向右方進上一步，足尖翹起，足跟着地，左膝下曲成太極馬，右拳穿向上方然後以蹦捶向右上方擊落，左手化拳成掌，曲肘横放護於右肘底，目注右拳，如圖30。

Posture 9 – Smashing Both Fists Down like Swinging Hammers (2)

Movements: Following the preceding step, drop the tip of the left foot back on the ground, swing it to the front with the momentum, move the right foot a step forward to the right, raise its tip to touch the ground with the heel, bend the left knee to squat half down in a Taichi style, clench the right fist, thread it up to above the head, smash it down like a swinging hammer to the upper right, unclench the left fist into a flat palm and place it levelly under the right elbow with its own elbow bent, looking at the right fist, as in Fig. 30.

圖 30
Fig. 30

第十式　轉身貫檔（一）

動作說明　承上式，左足尖擺向左方，右足尖擺向左前方，左膝下曲，右腿蹬直成登山式，身形隨步轉向左方，左掌回收胸前然後向左下方插出，右手化拳成刁手，曲肘回收腰旁，目注左掌，如圖31。

Posture 10 — Turning the Body and Dashing One Hand at the Opponent's Crotch (1)

Movements: Following the preceding posture, swing the tip of the left foot to the left, swing the tip of the right one to the left front, bend the left knee to stretch the right leg as if climbing the mountain, turn the body to the left when moving the feet, draw the left palm back to front of the chest, dash it out to the lower left, reach three fingers of the right fist out with only the remaining two fingers still bent in and draw it back to the side of the waist with the elbow bent, looking at the left palm, as in Fig. 31.

圖　31
Fig. 31

第十式　轉身貫襠（二）

動作說明　承上勢，身形不動，馬步不變，右刁手由腰旁提起至胸前然後向左下方撞出，左掌同時曲肘沉放回收，豎掌護於胸前，目注右刁手，如圖32。

Posture 10 — Turning the Body and Dashing One Hand at the Opponent's Crotch (2)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, lift the loose-clenched right hand up from the side of the waist to front of the chest, then dash it out to the lower left, sink the left palm simultaneously with the elbow bent to draw it back and place it upright in front of the chest, looking at the loose-clenched right hand, as in Fig. 32.

圖 32
Fig. 32

第十一式　踢腿迎面掌（一）

動作說明　承上式，身形不動，馬步不變，左掌護於胸前不動，右刁手提起再向左上方刁落，目注右刁手，如圖33。

Posture 11 – Snapping One Foot Up and Flapping One Palm at the Opponent's Face (1)

Movements: Following the preceding posture, keeping the body still, maintaining the gesture of the legs and leaving the left palm in front of the chest, lift the loose-clenched right hand up and slide it down to the upper left, looking at the right hand, as in Fig. 33.

圖 33
Fig. 33

第十一式　踢腿迎面掌（二）

動作說明　承上勢，左足在原位不動，右足提起然後向左方踢出，左掌同時以掌背向左方平肩擊出，右刁手回收腰旁，目注左掌，如圖34。

Posture 11 – Snapping One Foot Up and Flapping One Palm at the Opponent's Face (2)

Movements: Following the preceding step and keeping the left foot still in the original position, lift the right foot up, snap it out to the left, flap the back of the left palm out simultaneously to the left at the level of the shoulders and draw the loose-clenched right hand back to the side of the waist, looking at the left palm, as in Fig. 34.

圖 34
Fig. 34

第十二式　提劈天分（一）

動作說明　承上式，右足落回地面，左掌曲肘回收上舉面前，右手化勾手成掌，由腰旁提起，左右手兩前臂成交叉式，右手在外，左手在內，目注左掌，如圖35。

Posture 12 — Lifting One Palm Up and Parting Both Hands (1)

Movements: Following the preceding posture, drop the right foot back on the ground, draw the left palm back with the elbow bent, hold it up in front of the face, turn the loose-clenched right hand into a flat palm, lift it up from the side of the waist and cross both forearms with the right one outside and the left one inside, looking at the left palm, as in Fig. 35.

圖 35
Fig. 35

第十二式　提劈天分（二）

動作說明　承上勢，右足尖落回地面隨勢擺向前方，左足向左方進上一步，足尖翹起，足跟着地，右膝下曲成太極馬，雙掌化成刁手，右手曲肘上舉於頭頂，左手反手刁出左上方，身形向前方扭轉，目注左刁手，如圖36。

Posture 12 – Lifting One Palm Up and Parting Both Hands (2)

Movements: Following the preceding step, drop the tip of the right foot back on the ground, swing it to the front with the momentum, move the left foot a step forward to the left, raise its tip to touch the ground with the heel, bend the right knee to squat half down in a Taichi style, clench both palms loose with only two fingers of each bent in, lift the right one up to above the head with the elbow bent, turn the left arm inside out to slide the hand to the upper left and turn the body to the front, looking at the loose-clenched left hand, as in Fig. 36.

圖 36
Fig. 36

第十三式　跪膝扭骷髏（一）

動作說明　承上式，左足尖落回地面，左膝下曲，右腿蹬直成登山式，雙刁手化成掌，左掌由左上方略爲下沉，右掌由頭頂成弧形回落前伸，與左掌成相抱形，並作前後扭動勢，目注左上方，如圖37。

Posture 13 – Kneeling Down on the Ground and Twisting the Opponent's Body as if Twisting a Skeleton (1)

Movements: Following the preceding posture, drop the tip of the left foot back on the ground, bend the left knee to stretch the right leg as if climbing the mountain, turn both loose-clenched hands into flat palms, sink the left one a little from the upper left, drop the right one down archwise from above the head, reach it forward as if to embrace the opponent together with the left one and act as if twisting the opponent forward and backward, looking to the upper left, as in Fig. 37.

圖 37
Fig. 37

第十三式　跪膝扭骷髏（二）

動作說明　承上勢，右足向左方拉前半步，左膝下曲，右膝下跪，身形下沉成跪馬，右掌前伸平放，左掌由上向下横切於右掌心上，目注雙掌，如圖38。

Posture 13 – Kneeling Down on the Ground and Twisting the Opponent's Body as if Twisting a Skeleton (2)

Movements: Following the preceding step, pull the right foot half a step forward to the left, bend the left knee, kneel down on the right one to sink the body, reach the right palm out to place it levelly,throw the left one down transversely from above to place it on the hollow of the right one, looking at both palms, as in Fig. 38.

圖 38
Fig. 38

第十四式　左插掌（一）

動作說明　承上式，身形浮起，右足向左方踏進半步，足尖朝向前方，膝下曲，左腿前伸半步成虛式，右手化掌成拳，與左掌同時回收腰旁，目注左方，如圖39。

Posture 14 – Thrusting the Left Palm Out (1)

Movements: Following the preceding posture, raise the body, move the right foot half a step forward to the left, direct the tip to the front, bend the knee, reach the left foot half a step forward to touch the ground gently with the sole, clench the right fist and draw it back together with the left palm to the sides of the waist, looking to the left, as in Fig. 39.

圖　39
Fig. 39

第十四式　左插掌（二）

動作說明　承上勢，右足尖向左前方略擺，左足向左方進半步，膝下曲，右腿蹬直成登山式，右拳在腰旁不動，左掌由腰旁向後上方撇出再曲肘回收左上方，目注左掌，如圖40。

Posture 14 – Thrusting the Left Palm Out (2)

Movements: Following the preceding step, swing the tip of the right foot slightly to the left front, move the left foot half a step forward to the left, bend the knee to stretch the right leg as if climbing a mountain, keep the right fist still at the side of the waist, thrust the left palm out from the side of the waist to the upper rear and draw it back to the upper left with the elbow bent, looking at the left palm, as in Fig. 40.

圖　40

Fig. 40

第十四式　左插掌（三）

動作說明　承上勢，身形不動，馬步不變，右拳在腰旁不動，左掌平肩向左方直擊而出，掌心向外，掌尖向上，目注左掌，如圖41。

Posture 14 – Thrusting the Left Palm Out (3)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the right fist still at the side of the waist, thrust the left palm straight out to the left at the level of the shoulders with its hollow facing outward and its tip pointing upward, looking at the left palm, as in Fig. 41.

圖 41

Fig. 41

第十五式　右步捶

動作說明　承上式，右足向左方進上一步，膝下曲，左腿蹬直成登山式，右拳由腰旁向左方平肩擊出，左掌曲肘沉放護於右肩前，目注右拳，如圖42。

Posture 15 – Moving the Right Foot and Rushing the Right Fist Out

Movements: Following the preceding posture, move the right foot a step forward to the left, bend the knee to stretch the left leg as if climbing a mountain, rush the right fist out at the level of the shoulders from the side of the waist to the left, sink the left palm with the elbow bent and place it in front of the right shoulder, looking at the right fist, as in Fig. 42.

圖 42

Fig. 42

第十六式　斜分盤肘（一）

動作說明　承上式，右足在原位直立，左足提起，膝尖向前，足尖向下成獨立式，右拳化刁手回收腰旁，左掌由右肩前向左後方拍出，目注左掌，如圖43。

Posture 16 – Shooting One Hand Out and Bowing the Elbows (

Movements: Following the preceding posture and keeping the right foot upright in the original position, lift the left foot up with the knee pointing forward and the tip of the foot pointing downward to stand on the right leg alone, reach three fingers of the right fist out with only two fingers bent in, draw it back to the side of the waist and flap the left palm out from front of the right shoulder to the left rear, looking at the left palm, as in Fig. 43.

圖 43
Fig. 43

第十六式　斜分盤肘（二）

動作說明　承上勢，左足落回地面與右足相併，右足提起，膝尖向前，足尖向下，左腿直立成獨立式，右刁手由腰際向左後下方撞出，左掌沉肘回收護於右肩前，目注右刁手，如圖44。

Posture 16 — Shooting One Hand Out and Bowing the Elbows (2)

Movements: Following the preceding step, drop the left foot back on the ground, bring it close to the right one, lift the right foot up with its tip pointing downward and the knee pointing forward to stand upright on the left leg alone, rush the loose-clenched right hand out from the side of the waist to the left lower rear, sink the left elbow and draw the palm back to front of the right shoulder, looking at the loose-clenched right hand, as in Fig. 44.

圖 44
Fig. 44

第十六式　斜分盤肘（三）

動作說明　承上勢，左足在原位不動，右足向左後上方踢出，右刁手回收腰旁，左手化掌成刁手，由右肩前向左後方刁出，目注左後方，如圖45。

Posture 16 – Shooting One Hand Out and Bowing the Elbows (3)

Movements: Following the preceding step and keeping the left foot still in the original position, snap the right foot out to the left upper rear, draw the loose-clenched right hand back to the side of the waist, clench the left palm loose with only two fingers and slide it out from front of the right shoulder to the left rear, looking to the left rear, as in Fig. 45.

圖 45
Fig. 45

第十六式　斜分盤肘（四）

動作說明　承上勢，右足落回地面時乘勢向左前方斜開一步，左膝下曲，右腿蹬直成登山式，右刁手由腰旁曲肘向右肩前橫擊，左手化刁手成掌，曲肘搭於右前腕，目注左後方，如圖46。(註：此式之正面圖如圖47）。

Posture 16 – Shooting One Hand Out and Bowing the Elbows (4)

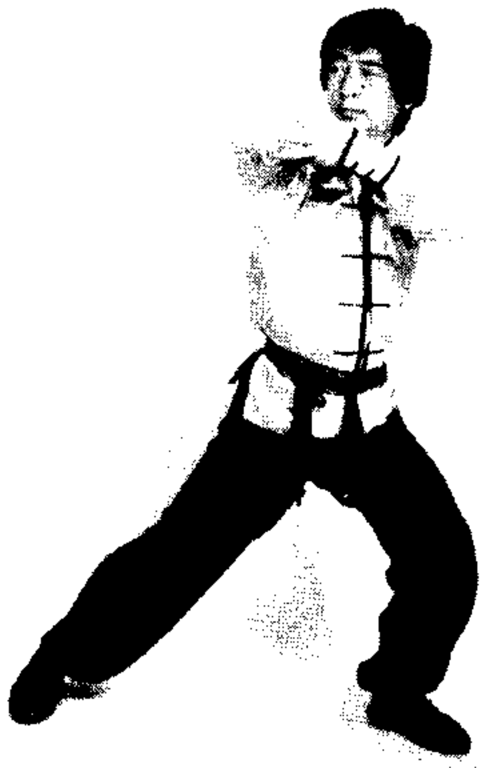
Movements: Following the preceding step, move the right foot a step slantingly to the left front when dropping it back onto the ground, bend the left knee to stretch the right leg as if climbing a mountain, rush the loose-clenched right hand crossly with the elbow bent from the side of the waist to front of the right shoulder, turn the loose-clenched left hand into a flat palm and place it at the right wrist with the elbow bent, looking to the left rear, as in Fig. 46.
(The front view of this post ure is in Fig. 47.)

圖 46

Fig. 46

圖 47

Fig. 47



第十七式　白鶴亮翅

動作說明　承上式，右足在原位不動，左足提起，膝尖向前，足尖向下，右腿直立成獨立式，左手化掌成刁手，與右刁手同時向左右兩旁刁出，雙肘微曲，身形朝向後方，目注左後方，如圖48。

Posture 17 — A White Crane Spreading Its Wings

Movements: Following the preceding posture and keeping the right foot still in the original position, lift the left foot up with its tip pointing downward and the knee pointing forward to stand upright on the right leg alone, clench the left palm loose with only two fingers, slide it out concurrently with the right one to both sides with both elbows slightly bent and face the body to the rear, looking to the left rear, as in Fig. 48.

圖 48
Fig. 48

第十八式　轉身托臂掌（一）

動作說明　承上式，左足落回地面隨勢將足尖擺向左後方，膝下曲，右足回收半步，足尖點地，足跟翹起成跨虎式，右刁手向下劃一小弧斜擧於面前，左手化刁手成掌輕握於右腕後，目注右刁手，如圖49。

Posture 18 — Turning the Body and Supporting One Arm with the Other Palm (1)

Movements: Following the preceding posture, drop the left foot back on the ground, swing its tip to the left rear with the momentum, bend the knee, draw the right foot half a step back, touch the ground with its tip by raising the heel to form a gesture of riding a tiger, make a small downward arc with the loose-clenched right hand, hold it up slantingly in front of the face, turn the loose-clenched left hand into a flat palm and hold the backside of the right wrist gently with it, looking at the loose-clenched right hand, as in Fig. 49.

圖 49

Fig. 49

第十八式　轉身托臂掌（二）

動作說明　承上勢，雙足在原位不動，雙手承上握腕勢在面前由內向外拋一小圈再下沉於小腹前，身形轉向左前方，目注右刁手，如圖50。

Posture 18 – Turning the Body and Supporting One Arm with the Other Palm (2)

Movements: Following the preceding step and keeping both feet in the original positions, revolve both hands out from inside in a small circle in front of the face in the preceding gesture of the left palm holding the right wrist, sink them to front of the lower abdomen and turn the body to the left front, looking at the loose-clenched right hand, as in Fig. 50.

圖　50

Fig. 50

第十九式　上步劈頸掌

動作說明　承上式，右足向左後方進上一步，膝下曲，左腿蹬直成登山式，身形轉向左後方，左手放開右腕成掌，由小腹前提起曲肘沉放斜擧胸前，右手化刁手成掌向身後一拉然後由下斜劈而起，以對方頸部爲目標，右臂直伸，目注右掌，如圖51。

Posture 19 — Moving Forward and Dashing One Palm at the Opponent's Neck

Movements: Following the preceding posture, move the right foot a step forward to the left rear, bend the knee to stretch the left leg as if climbing a mountain, turn the body to the left rear, move the left palm away from the right wrist, lift it up from front of the lower abdomen, sink it with the elbow bent, hold it up slantingly in front of the chest, turn the loose-clenched right hand into a flat palm, pull it to the backside of the body and then dash it slantingly up from below at the opponent's neck, stretching the right arm and looking at the right palm, as in Fig. 51.

圖 51

Fig. 51

第二十式　立正打脅

動作說明　承上式，右足尖擺向後方，左足拉向左方與右足相併，身體直立，朝向後方，右手化掌成拳，由左上方經身前圈打至左下方，左掌護於右肩前，目注左後方，如圖52。

Posture 20 – Standing Upright and Striking at the Opponent's Chest

Movements: Following the preceding posture, swing the tip of the right foot to the rear, draw the left foot to the left to bring it close to the right one, stand upright, facing the rear, clench the right fist, revolve it from the upper left by front of the body to the lower left and place the left palm in front of the right shoulder, looking to the left rear, as in Fig. 52.

圖 52
Fig. 52

第二十一式　丹鳳朝陽

動作說明　承上式，雙足尖擺向右後方，身形隨步轉向右後方，右拳回收腰旁，左掌由右肩前下沉然後向右後方穿上，目注左掌，如圖53。

Posture 21 – A Red Phoenix Worshipping the Sun

Movements: Following the preceding posture, swing the tips of both feet to the right rear, turn the body to the right rear when moving the feet, draw the right fist back to the side of the waist, sink the left palm from front of the right shoulder and thread it up to the right rear, looking at the left palm, as in Fig. 53.

圖 53
Fig. 53

第二十二式　鬼王撥扇

動作說明　承上式，左足向右方進上一步，膝下曲，右腿蹬直成登山式，右手化拳成掌，由腰際經上方向右上方劈落，左掌略爲回收輕握右腕，目注右掌，如圖54。

Posture 22 – The Ghost King Fanning Himself

Movements: Following the preceding posture, move the left foot a step forward to the right, bend the knee to stretch the right leg as if climbing a mountain, unclench the right fist into a flat palm, move it up from the side of the waist to above the head, smash it down to the upper right, draw the left palm a little back and hold the right wrist gently with it, looking at the right palm, as in Fig. 54.

圖　54

Fig. 54

第二十三式　左右玉女穿梭（一）

動作說明　承上式，身形後靠，右膝下曲，左足回收半步，足跟着地，足尖翹起成太極馬，左手放開右腕成刁手向前方撞出，右掌曲肘橫放按於左脅下，目注右方，如圖55。

Posture 23 – A Fair Girl Operating the Shuttles To and Fro (1)

Movements: Following the preceding posture, lean the body backward, bend the right knee, draw the left foot half a step back, touch the ground with the heel by raising the tip to squat half down in a Taichi style, move the left hand away from the right wrist, clench it loose with only two fingers, rush it out to the front, lay the right palm levelly with the elbow bent and press it under the left armpit, looking to the right, as in Fig. 55.

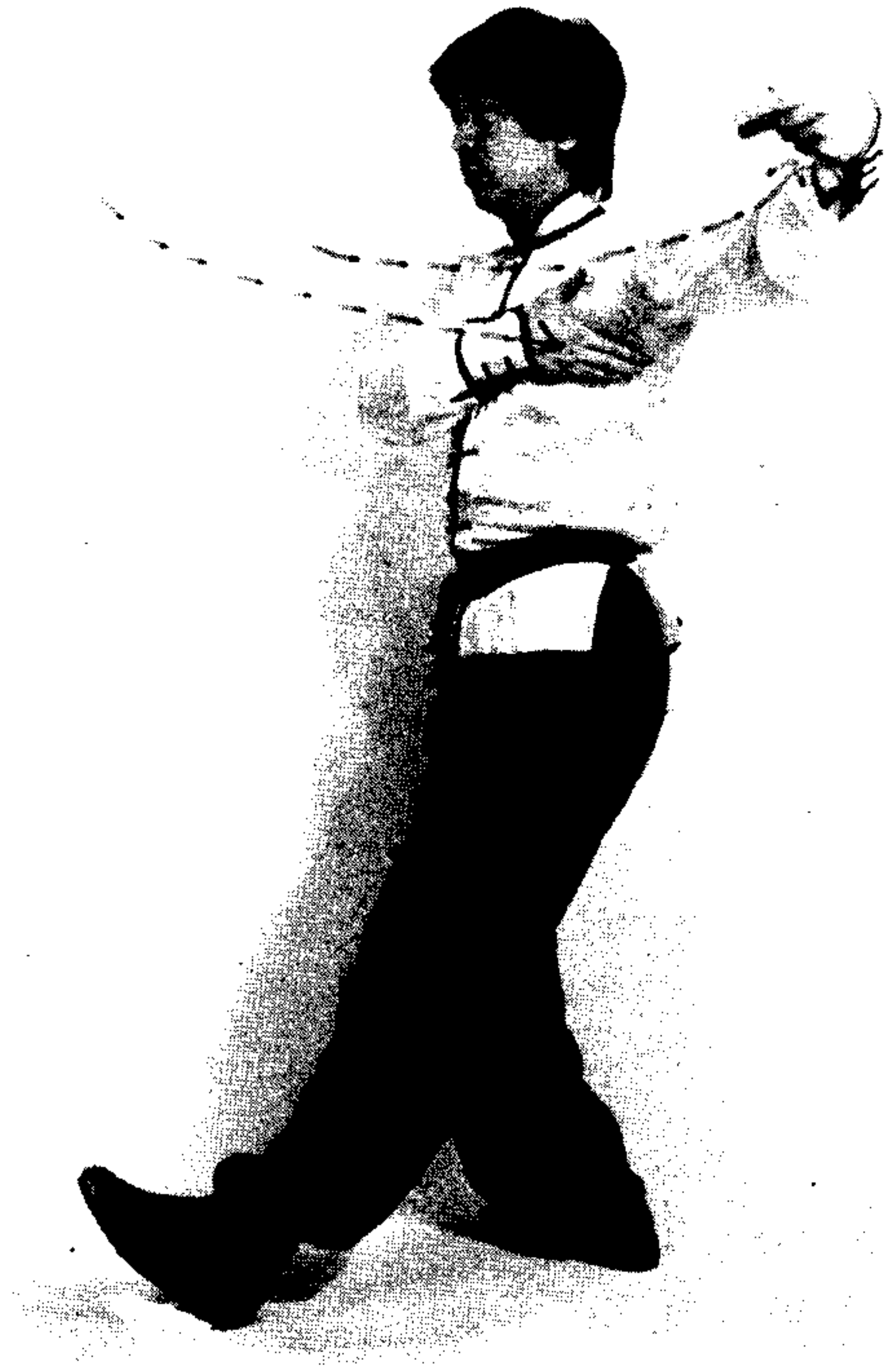


圖 55
Fig. 55

第二十三式　左右玉女穿梭（二）

動作說明　承上勢，身形不動，馬步不變，右手在左脅下不動，左手化刁手成掌，曲肘沉收以掌緣貼於右掌背，目注右方，如圖56。

Posture 23 – A Fair Girl Operating the Shuttles To and Fro (2)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the right palm under the left armpit, turn the loose-clenched left hand into a flat palm, bend the elbow to sink it and place its lateral edge close to the back of the right one, looking to the right, as in Fig. 56.

圖　56

Fig. 56

第二十三式　左右玉女穿梭（三）

動作說明　承上勢，左足向右方進上半步，膝下曲，右腿蹬直成登山式，左掌乘勢向右上方標出，左臂直伸，右手在左脅下不動，目注左掌，如圖57。

Posture 23 – A Fair Girl Operating the Shuttles To and Fro (3)

Movements: Following the preceding step, move the left foot half a step forward to the right, bend the knee to stretch the right leg as if climbing a mountain, throw the left palm out to the upper right with the momentum and stretch the left arm, keeping the right hand under the left armpit and looking at the left palm, as in Fig. 57.

圖 57
Fig. 57

第二十三式　左右玉女穿梭（四）

動作說明　承上勢，左足尖擺向前方，右足向右方進上一步，足跟着地，足尖翹起，左膝下曲成太極馬，右手成刁手向右後方撞出，左掌曲肘横放按於右脅下，目注右刁手，如圖58。

Posture 23 – A Fair Girl Operating the Shuttles To and Fro (4)

Movements: Following the preceding step, swing the tip of the left foot to the front, move the right foot a step forward to the right, touch the ground with the heel by raising the tip, bend the left knee to squat half down in a Taichi style, clench the right hand loose with only two fingers, rush it out to the right rear and lay the left palm levelly under the right armpit with the elbow bent, looking at the loose-clenched right hand, as in Fig. 58.

圖 58
Fig. 58

第二十三式　左右玉女穿梭（五）

動作說明　承上勢，身形不動，馬步不變，左手在右脅下不動，右手化刁手成掌，曲肘沉放以掌緣貼於左掌背，目注右方，如圖59。

Posture 23 – A Fair Girl Operating the Shuttles To and Fro (5)

Movements: Following the preceding step, keeping the body still, maintaining the gesture of the legs and leaving the left palm under the right armpit, turn the loose-clenched right hand into a flat palm, bend the elbow to sink it and place its lateral edge close to the back of the left one, looking to the right, as in Fig. 59.

圖 59
Fig. 59

第二十三式　左右玉女穿梭（六）

動作說明　承上勢，右足向右方進上半步，膝下曲，左腿蹬直成登山式，右掌乘勢向右上方標出，右臂直伸，左掌護於右肩前，如圖60。

Posture 23 – A Fair Girl Operating the Shuttles To and Fro (6)

Movements: Following the preceding step, move the right foot half a step forward to the right, bend the knee to stretch the left leg as if climbing a mountain, throw the right palm out to the upper right with the momentum, stretching the right arm, and place the left palm in front of the right shoulder, as in Fig. 60.

圖 60
Fig. 60

第二十四式　喜鵲登枝（一）

動作說明　承上式，身形不動，馬步不變，左掌在右肩前不動，右臂直伸，右腕由內向外翻腕成採手式，目注右扣手，如圖61。

Posture 24 – A Magpie Mounting a Branch (1)

Movements: Following the preceding posture, keeping the body still, maintaining the gesture of the legs and leaving the left palm in front of the right shoulder, stretch the right arm and turn the wrist out from inside to make the hand a picking hand, looking at the right picking hand, as in Fig. 61.

圖 61
Fig. 61

第二十四式　喜鵲登枝（二）

動作說明　承上勢，左足提起然後向右方蹬出，左手化掌成拳回收腰旁，右扣手下沉回拉，右臂平伸，目注右扣手，如圖62。

Posture 24 – A Magpie Mounting a Branch (2)

Movements: Following the preceding step, lift the left foot up to kick out to the right, clench the left fist, draw it back to the side of the waist, sink the right picking hand, draw it back and stretch the right arm levelly, looking at the right picking hand, as in Fig. 62.

圖 62
Fig. 62

第二十四式　喜鵲登枝（三）

動作說明　承上勢，左足落回地面，右足隨之提起然後向右上方踢出，右手成拳回收腰旁，左拳提起平肩向右方打出，目注右方，如圖63。

Posture 24 — A Magpie Mounting a Branch (3)

Movements: Following the preceding step, drop the left foot back on the ground, lift the right one up to snap it out to the upper right, clench the right fist, draw it back to the side of the waist, lift the left fist up and rush it out to the right at the level of the shoulders, looking to the right, as in Fig. 63.

圖 63
Fig. 63

第二十五式　金童登爐

動作說明　承上式，右足落回地面與左足相併，左足隨之提起，膝尖朝向前方，足尖向下，右腿直立成獨立式，左手化拳成掌，曲肘橫放回收右脅下，右拳由腰旁提起向右方平肩擊出，目注右拳，如圖64。

Posture 25 – A Fair Boy Carrying a Stove

Movements: Following the preceding posture, drop the right foot back on the ground, bring it close to the left one, lift the left foot up with its tip pointing downward and the knee facing forward to stand upright on the right leg alone, unclench the left fist into a flat palm, lay it levelly with the elbow bent, draw it back to the right armpit, lift the right fist up from the side of the waist and rush it out to the right at the level of the shoulders, looking at the right fist, as in Fig. 64.

圖 64
Fig. 64

第二十六式　海底撈月（一）

動作說明　承上式，左足落回地面時隨向左方進上一步，身形隨步轉向左方，左膝下曲，右腿蹬直成登山式，左掌曲肘往上方插上，右手化拳成掌，由右方向後上方斜插而上，左右雙手成交叉式，目注左掌，如圖65。

Posture 26 – Trying to Fish Out the Moon from the Bottom of the Sea (1)

Movements: Following the preceding posture, drop the left foot back on the ground, move it a step forward to the left, turn the body to the left when moving the foot, bend the left knee to stretch the right leg as if climbing a mountain, thrust the left palm up to above the head with the elbow bent, unclench the right fist into a flat palm, thrust it slantingly up from the right to the upper rear and cross both arms, looking at the left palm, as in Fig. 65.

圖 65
Fig. 65

第二十六式　海底撈月（二）

動作說明　承上勢，右足向左方橫拉半步，足尖着地，足跟翹起，膝下曲成跨虎式，雙手化掌成刁手，右刁手曲肘上舉護於右後腦，左刁手由上方向後下方刁出，目注左刁手，如圖66。

Posture 26 – Trying to Fish Out the Moon from the Bottom of the Sea (2)

Movements: Following the preceding step, pull the right foot half a step crossly to the left, touch the ground with its tip by raising the heel, bend the knee to form a gesture of riding a tiger, clench both palms loose with only two fingers of each bent in, hold the right one up with the elbow bent, place it close to the right backside of the brain and slide the left one out from above to the lower rear, looking at the loose-clenched left hand, as in Fig. 66.

圖 66
Fig. 66

第二十七式　太陽捶

動作說明　承上式，右足跟落回地面，左足隨之提起，膝尖向左方，足尖朝向下方，右腿直立成獨立式，左刁手提起並向後上方圈擊，右手化刁手成掌，輕按於左肘，目注左刁手，如圖67。

Posture 27 – Hammering at the Opponent's Temples

Movements: Following the preceding posture, drop the right heel back on the ground, lift the left foot up with its tip pointing downward and the knee facing the left to stand upright on the right leg alone, lift the loose-clenched left hand up, rush it to the upper rear by revolving it, turn the loose-clenched right hand into a flat palm and press it gently on the left elbow, looking at the loose-clenched left hand, as in Fig. 67.

圖 67
Fig. 67

第二十八式　托天肘

動作說明　承上式，左足落回地面時往左方進上一步，膝下曲，右腿蹬直成登山式，左刁手由外向內於面前轉一圈向左上方撞出，右掌翻腕托護於左肘尖，目注左刁手，如圖68。

Posture 28 – Supporting One Elbow Up with the Other Palm

Movements: Following the preceding posture, drop the left foot back on the ground, move it a step forward to the left, bend the knee to stretch the right leg as if climbing a mountain, revolve the loose-clenched left hand inward from outside in a circle in front of the face to the upper left, turn the right wrist and support the tip of the left elbow with the palm, looking at the loose-clenched left hand, as in Fig. 68.

圖　68
Fig. 68

第二十九式　搓　搥

動作說明　承上式，身形不動，馬步不變，右手化掌成拳，回收肩前然後向左方平肩擊出，左手化刁手成掌回收護托於右肘，目注左方，如圖69。

Posture 29 – Making a Chop with One Fist

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, clench the right fist, draw it back to front of the shoulders, make a chop with it to the left at the level of the shoulders, turn the loose-clenched left hand into a flat palm, draw it back and support the right elbow with it, looking to the left, as in Fig. 69.

圖 69
Fig. 69

第三十式　劈頸掌（一）

動作說明　承上式，身形不動，馬步不變，左手在右肘不動，右手由內向外翻腕化拳成採手，目注左方，如圖70。

Posture 30 – Dashing One Palm at the Opponent's Neck (1)

Movements: Following the preceding posture, keeping the body still, maintaining the gesture of the legs and leaving the left palm under the right elbow, turn the right wrist outward from inside and unclench the fist to make a picking hand, looking to the left, as in Fig. 70.

圖 70
Fig. 70

第三十式　劈頸掌（二）

動作說明　承上勢，馬步不變，右扣手曲肘向右方回拉至右腦後，左掌平肩向左方擊出，身形隨勢轉向前方，目注左掌，如圖71。

Posture 30 – Dashing One Palm at the Opponent's Neck (2)

Movement: Following the preceding step and maintaining the gesture of the legs, draw the right picking hand back with the elbow bent to the right until it comes behind the right side of the brain, dash the left palm out to the left at the level of the shoulders and turn the body to the front with the momentum, looking at the left palm, as in Fig. 71.

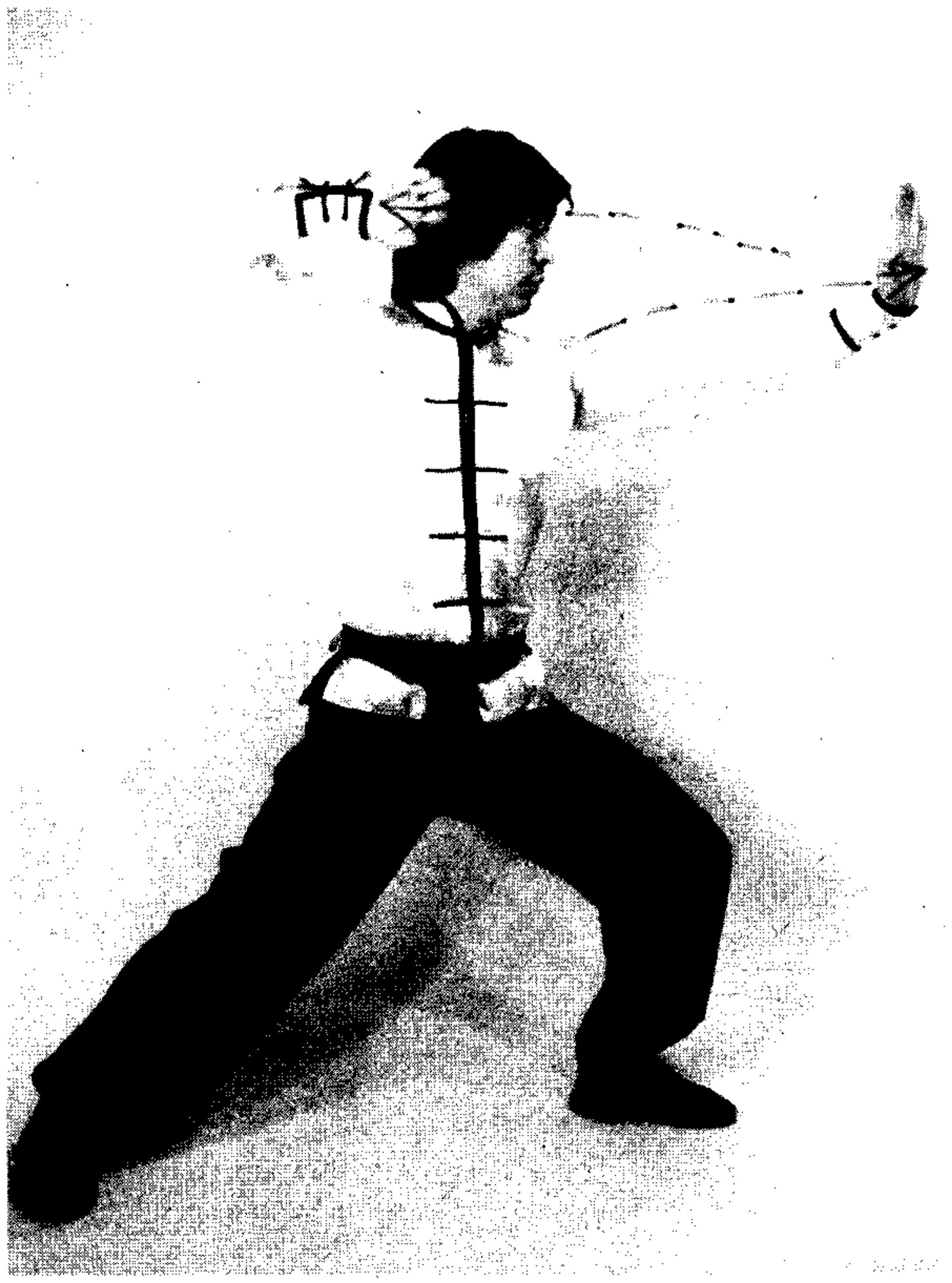


圖 71
Fig. 71

第三十一式　攔接捶

動作說明　承上式，左足尖擺向後方，右足提起，膝尖朝向左後方，足尖向下，左腿直立成獨立式，右手成拳向左後方橫掃而出，左掌接握右腕，目注右拳，如圖72。

Posture 31 – Volleying, Catching and Hammering

Movements: Following the preceding posture, swing the tip of the left foot to the rear, lift the right foot up with its tip pointing downward and the knee facing the left rear to stand up right on the left leg alone, clench the right fist, sweep it out crossly to the left rear and catch the right wrist with the left palm, looking at the right fist, as in Fig. 72.

圖　72
Fig. 72

第三十二式　海底取寶

動作說明　承上式，右足落回地面隨向左方橫踏半步，膝下曲，左足尖着地，足跟翹起，曲膝成跨虎式，左掌化刁手曲肘上舉橫護於左耳，右手化拳成刁手，由後上方向左下方刁出，身形隨之轉向後方，目注右刁手，如圖73。

Posture 32 – Getting Treasures from the Bottom of the Sea

Movements: Following the preceding posture, drop the right foot back on the ground, move it half a step crossly to the left, bend the knee, touch the ground with the tip of the left foot by raising the heel, bend the knee to form a gesture of riding a tiger, clench the left palm loosely with only two fingers, hold it up levelly by the left ear, reach three fingers of the right fist out with only two fingers bent in, slide it out from the upper rear to the lower left and turn the body to the rear when sliding the hand out, looking at the loose-clenched right hand, as in Fig. 73.

圖　73
Fig. 73

第三十三式　白鶴亮翅

動作說明　承上式，右足在原位直立，左足提起，膝尖朝向左後方，足尖向下，右腿直立成獨立式，左掌下沉然後前伸左方，右手化刁手成掌，由下向上略爲提起，右臂直伸朝向左下方，目注右掌，如圖74。

Posture 33 — A White Crane Spreading Its Wings

Movements: Following the preceding posture and leaving the right foot upright in the original position, lift the left foot up with its tip pointing downward and the knee facing the left rear to stand upright on the right leg alone, sink the left palm, reach it forward to the left, turn the loose-clenched right hand into a flat palm, lift it slightly up from below and stretch the right arm straight towards the lower left, looking at the right palm, as in Fig. 74.

圖 74
Fig. 74

第三十四式　猛虎搜山

動作說明　承上式，左足落回地面與右足相併，右足隨之提起，膝尖向左方，足尖向下，左腿直立成獨立式，左掌沉肘向身前劈出，右掌直臂向下方劈落，目注左方，如圖75。

Posture 34 – A Fierce Tiger Searching the Mountain

Movements: Following the preceding posture, drop the left foot back on the ground, bring it close to the right one, lift the right one up with its tip pointing downward and the knee facing the left to stand upright on the left leg alone, sink the left elbow, smash the left palm out to front of the body and smash the right one down to below with the arm stretched, looking to the left, as in Fig. 75.

圖 75

Fig. 75

第三十五式　獨劈華山

動作說明　承上式，右足落回地面時向左方進上一步，膝下曲，左腿蹬直成登山式，右掌提起至頭頂再向左上方劈落，左掌下沉護於右肘底，目注右掌，如圖76。

Posture 35 – Smashing at Mount Huashan with a Single Palm

Movements: Following the preceding posture, drop the right foot back on the ground, move it a step forward to the left, bend the knee to stretch the left leg as if climbing a mountain, lift the right palm up to above the head, smash it down to the upper left, sink the left one and place it under the right elbow, looking at the right palm, as in Fig. 76.

圖 76
Fig. 76

第三十六式　採手抓面（一）

動作說明　承上式，身形不動，馬步不變，左掌沉肘回收胸前，右手化掌成採手由內向外扣出，目注右手，如圖77。

Posture 36 – Scratching the Opponent's Face with a Picking Hand (1)

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, sink the left elbow to draw the palm back to front of the chest, make the right palm a picking hand and smash it out from inside, looking at the right hand, as in Fig. 77.

圖 77
Fig. 77

第三十六式　採手抓面（二）

動作說明　承上勢，右足在原位直立，左足提起，膝尖向左方，足尖向下，右腿直立成獨立式，左掌向左方直劈而出，右拳曲肘上擧右後腦，目注左掌，如圖78。

Posture 36 – Scratching the Opponent's Face with a Picking Hand (2)

Movements: Following the preceding step, and keeping the right foot upright in the original position, lift the left one up with its tip pointing downward and the knee facing the left to stand upright on the right leg alone, smash the left palm straight out to the left and hold the right fist up at the right backside of the brain with the elbow bent, looking at the left palm, as in Fig. 78.

圖　78

Fig. 78

第三十七式　翻疊肘

動作說明　承上式，左足落回地面與右足相併，右足隨之提起，膝尖向左方，足尖向下，左腿直立成獨立式，右拳由上向胸前成弧形圈落，肘尖向外，左掌握於右腕，目注左方，如圖79。

Posture 37 – Turning One Elbow Outward with the Wrist on the Other Palm

Movements: Following the preceding posture, drop the left foot back on the ground, bring it close to the right one, lift the right one up with its tip pointing downward and the knee facing the left to stand upright on the left leg alone, revolve the right fist down in an arc from above to front of the chest with the elbow facing outward and hold the right wrist with the left palm, looking to the left, as in Fig. 79.

圖 79
Fig. 79

第三十八式　雙夾肘（一）

動作說明　承上式，右足落回地面，足尖朝向左後方，膝微曲，左足足尖着地，足跟翹起成跨虎式，雙手成拳由胸前經上方向左右兩方分落，雙肘微曲下沉，目注後方，如圖80。

Posture 38 – Sinking Both Elbows to Clamp the Opponent's Hand (1)

Movements: Following the preceding posture, drop the right foot back on the ground, direct its tip to the left rear, bend the knee slightly, touch the ground with the tip of the left foot by raising the heel to form a gesture of riding a tiger, clench both fists, move them up from the front of the chest to above the head, drop them separately to both sides and bend both elbows slightly to sink them, looking to the rear, as in Fig. 80.

圖 80
Fig. 80

第三十八式　雙夾肘（二）

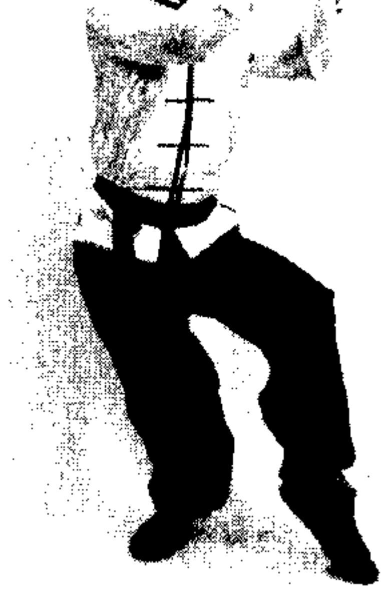
動作說明　承上勢，身形不動，馬步不變，雙拳向兩旁下沉然後向後上方擊上，雙肘與肩寬下沉，目注雙拳，如圖81。(註：此式之正面圖如圖82）。

Posture 38 – Sinking Both Elbows to Clamp the Opponent's Hand (2)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, sink both fists to both sides of the body, thrust them up to the upper rear and sink both elbows at the width of the shoulders, looking at both fists, as in Fig. 81. (The front view of this posture is in Fig. 82.)

圖 81
Fig. 81

圖 82
Fig. 82



第三十九式　左右走馬雙扣（一）

動作說明　承上式，左足向右前方斜開一步，右足尖擺向右方，左膝下曲，右腿蹬直成登山式，右拳回收腰旁，左手化拳成抓，由內向外圈抓，左臂前伸，目注右前方，如圖83。

Posture 39 – Moving Both Feet and Smashing Both Hands (1)

Movements: Following the preceding posture, move the left foot a step slantingly to the right front, swing the tip of the right one to the right, bend the left knee to stretch the right leg as if climbing a mountain, draw the right fist back to the side of the waist, unclench the left one into a scratching hand, revolve it outward from inside to scratch at the opponent and reach the left arm forward, looking to the right front, as in Fig. 83.

圖 83
Fig. 83

第三十九式　左右走馬雙扣（二）

動作說明　承上勢，左足在原位不動，右足向右方踢出，左抓手曲肘橫放護於胸前，右手化拳成抓，向右方抓出，目注右抓手，如圖84。

Posture 39 – Moving Both Feet and Smashing Both Hands (2)

Movements: Following the preceding step and keeping the left foot in the original position, snap the right one out to the right, place the left scratching hand levelly in front of the chest with the elbow bent, unclench the right fist into another scratching hand and scratch out to the right, looking at the right scratching hand, as in Fig. 84.

圖 84
Fig. 84

第三十九式　左右走馬雙扣（三）

動作說明　承上勢，右足落回左足旁，膝下曲，左足向前方進半步，足跟着地，足尖翹起成太極馬，雙手化抓手成扣手，右扣手下沉圈落，左扣手圈上，右肘下沉，左臂斜伸，目注右前方，如圖85。

Posture 39 – Moving Both Feet and Smashing Both Hands (3)

Movements: Following the preceding step, drop the right foot back beside the left one, bend the knee, move the left foot half a step forward to the front, touch the ground with the heel by raising the tip to squat half down in a Taichi style, change both scratching hands into picking hands, sink and revolve the right one down, revolve the left one up, sink the right elbow and reach the left arm slantingly out, looking to the right front, as in Fig.85.

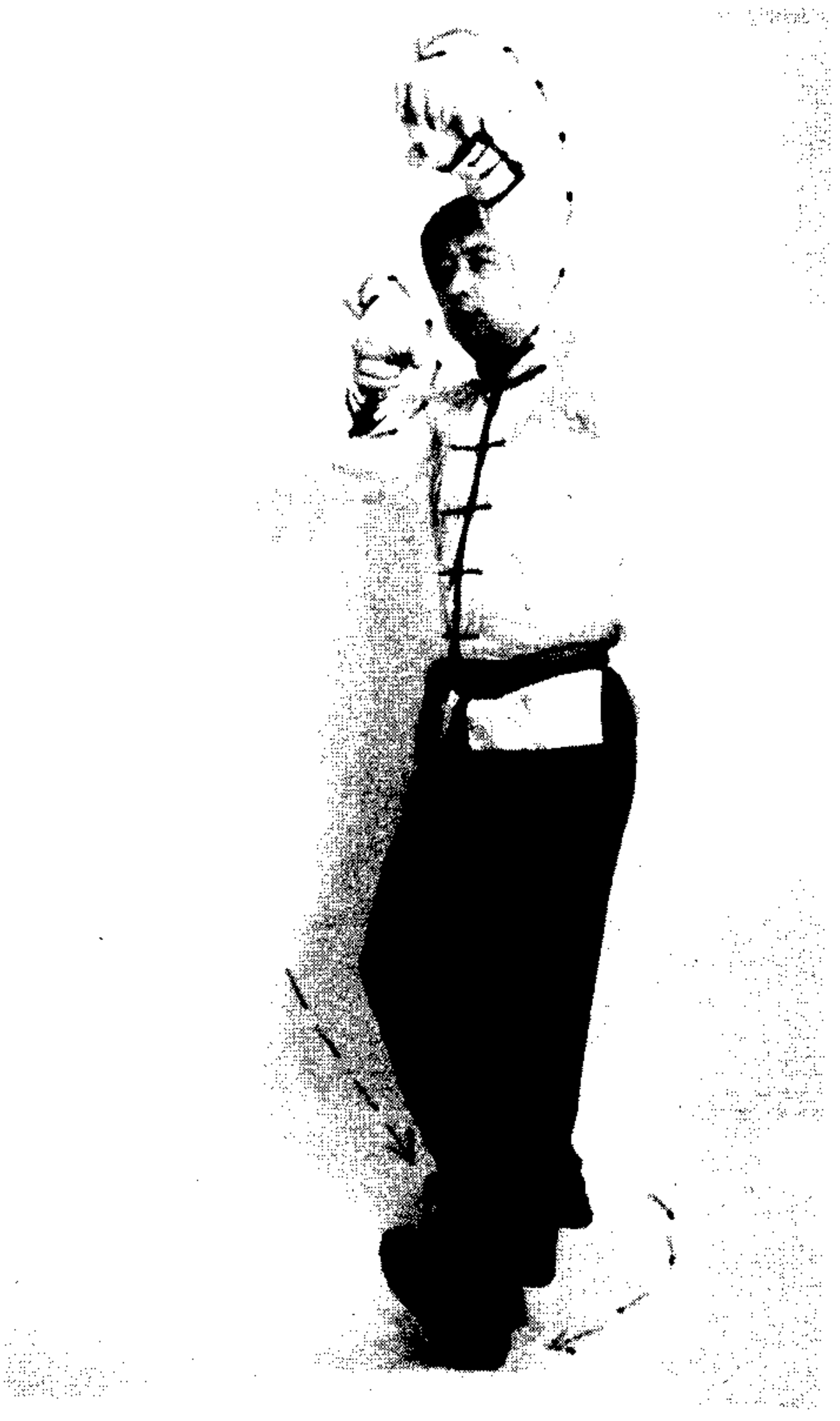


圖 85
Fig. 85

第三十九式　左右走馬雙扣（四）

動作說明　承上勢，馬步不變，右扣手曲肘向後拉，左扣手下沉橫放身前，身形隨勢轉向右方，目注右前方，如圖86。

Posture 39 – Moving Both Feet and Smashing Both Hands (4)

Movements: Following the preceding step and maintaining the gesture of the legs, pull the right picking hand backward with the elbow bent, sink the left one to place it levelly in front of the body and turn the body to the right with the momentum, looking to the right front, as in Fig. 86.

圖 86
Fig. 86

第三十九式　左右走馬雙扣（五）

動作說明　承上勢，身形不動，馬步不變，雙扣手同時回收右腰旁，目注右前方，如圖87。

Posture 39 – Moving Both Feet and Smashing Both Hands (5)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, draw both picking hands back at the same time to the right side of the waist, looking to the right front, as in Fig. 87.

圖 87
Fig. 87

第三十九式　左右走馬雙扣（六）

動作說明　承上勢，左足向前方進上半步，膝下曲，右腿蹬直成登山式，雙手成拳，分向右前方及右前上方擊出，右臂平肩直伸，左臂斜舉，目注右前方，如圖88。

Posture 39 — Moving Both Feet and Smashing Both Hands (6)

Movements: Following the preceding step, move the left foot half a step to the front, bend the knee to stretch the right leg as if climbing a mountain, clench both fists and rush them out separately to the right front and the right upper front with the right arm straight reached at the level of the shoulders and the left one held up slantingly, looking to the right front, as in Fig. 88.

圖 88
Fig. 88

第三十九式　左右走馬雙扣（七）

動作說明　承上勢，雙足尖擺向右方，雙膝下曲成中式，左拳回收腰旁，右手化拳成抓，略爲回收身前再向右方抓出，身形轉向右方，如圖89。

Posture 39 – Moving Both Feet and Smashing Both Hands (7)

Movements: Following the preceding step, swing the tips of both feet to the right, bend both knees to squat half down, draw the left fist back to the side ot fhe waist, unclench the right one to make a scratching hand, draw it back slightly to front of the body, scratch out with it to the right and turn the body to the right, as in Fig. 89.

圖　89

Fig. 89

第三十九式 左右走馬雙扣（八）

動作說明　承上勢，右足在原位不動，左足向右後方踢出，右抓手曲肘橫放護於胸腹前，左手化拳成抓手，向右後方直抓而出，目注左抓手，如圖90。

Posture 39 — Moving Both Feet and Smashing Both Hands (8)

Movements: Following the preceding step and keeping the right foot in the original position, snap the left one out to the right rear, lay the right scratching hand levelly in front of the thoraco-abdominal region, unclench the left fist to make a scratching hand and scratch straight out to the right rear, looking at the left scratching hand, as in Fig. 90.

圖 90
Fig. 90

第三十九式　左右走馬雙扣（九）

動作說明　承上勢，左足落回地面，膝下曲，右足向右後方進上半步，足跟着地，足尖翹起成太極馬，雙手化抓手成扣手，右扣手向右後方扣出，左扣手翻腕扣落，目注右扣手，如圖91。

Posture 39 — Moving Both Feet and Smashing Both Hands (9)

Movements: Following the preceding step, drop the left foot back on the ground, bend the knee, move the right foot half a step forward to the right rear, touch the ground with the heel by raising the tip to squat half down in a Taichi style, change both scratching hands into picking hands, smash the right one out to the right rear and turn the left wrist to smash the left picking hand down, looking at the right picking hand, as in Fig. 91.

圖 91
Fig. 91

第三十九式　左右走馬雙扣（十）

動作說明　承上勢，馬步不變，右扣手曲肘下沉回收身前，左扣手成弧形回收向前方上擧；身形轉向右前方，目注右方，如圖92。

Posture 39 – Moving Both Feet and Smashing Both Hands (10)

Movements: Following the preceding step, and maintaining the gesture of the legs, sink the right picking hand with the elbow bent, draw it back to front of the body, draw the left one back in an arc, hold it up to the front and turn the body to the right front, looking to the right, as in Fig. 92.

圖 92
Fig. 92

第三十九式　左右走馬雙扣（十一）

動作說明　承上勢，身形不動，馬步不變，雙手化扣手成拳，下沉回收左腰旁，目注右方，如圖93。

Posture 39 – Moving Both Feet and Smashing Both Hands (11)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, clench both fists, sink them and draw them back to the left side of the waist, looking to the right, as in Fig. 93.

圖 93
Fig. 93

第三十九式　左右走馬雙扣（十二）

動作說明　承上勢，右足向右方進上半步，膝下曲，左腿蹬直成登山式，雙拳由腰際向右後方同時打出，目注右後方，如圖94。

Posture 39 — Moving Both Hands and Smashing Both Hands (12)

Movements: Following the preceding step, move the right foot half a step forward to the right, bend the knee to stretch the left leg as if climbing a mountain and rush both fists out simultaneously from the side of the waist to the right rear, looking to the right rear, as in Fig. 94.

圖 94
Fig. 94

第四十式　採手抓面（一）

動作說明　承上式，身形不動，馬步不變，左手曲肘橫放護於胸前，右臂斜舉，翻腕由內向外成刁手圈出，目注右刁手，如圖95。

Posture 40 – Picking the Opponent's Hand and Scratching His Face (1)

Movements: Following the preceding posture, keeping the body still and maintaining the gesture of the legs, lay the left hand levelly in front of the chest with the elbow bent, hold the right arm slantingly up, turn the wrist outward from inside, clench the hand loose with only two fingers and revolve it out, looking at the loose-clenched right hand, as in Fig. 95.

圖 95
Fig. 95

第四十式　採手抓面（二）

動作說明　承上勢，右足在原位不動，左足向右方進上一步，右膝下曲，左足跟着地，足尖翹起成太極馬，右刁手曲肘回收右耳旁，左手成刁手向右上方刁出，目注左刁手，如圖96。

Posture 40 – Picking the Opponent's Hand and Scratching His Face (2)

Movements: Following the preceding step and keeping the right foot in the original position, move the left foot a step forward to the right, bend the right knee, touch the ground with the left heel by raising the tip of the foot to squat half down in a Taichi style, draw the loose-clenched right hand back to the side of the right ear with the elbow bent, clench the left hand loose with only two fingers and slide it out to the upper right, looking at the loose-clenched left hand, as in Fig. 96.

圖　96
Fig. 96

第四十一式　螳螂斬腰

動作說明　承上式，馬步不變，左刁手向前上方刁出，右手化刁手成掌，由耳旁向右方平肩劈出，身形朝向右方，目注右方，如圖97。

Posture 41 – A Mantis Cutting Its Opponent's Waist

Movements: Following the preceding posture and maintaining the gesture of the legs, slide the loose-clenched left hand out to the upper front, change the loose-clenched right one into a flat palm, smash it out from the side of the ear to the right at the level of the shoulders and turn the body to the right, looking to the right, as in Fig. 97.

圖 97
Fig. 97

第四十二式　美人照鏡

動作說明　承上式，左足掌落回地面時向左後方擺去，身形隨步轉向左後方，左膝下曲，右足尖着地，足跟翹起，曲膝成跨虎式，左手化刁手成掌，與右掌回收腹前再向左後上方遮出，曲肘，掌心向上，目注雙掌，如圖98。

Posture 42 — A Beauty Looking in the Mirror

Movements: Following the preceding posture, drop the left sole on the ground, swing it to the left rear, turn the body to the left rear when moving the foot, bend the left knee, touch the ground with the tip of the right foot by raising the heel, bend the knee to form a gesture of riding a tiger, change the loose-clenched left hand into a flat palm, draw it back together with the right one to front of the abdomen and send both of them out to the left upper rear with the elbows bent and the hollows facing upward, looking at both palms, as in Fig. 98.

圖 98
Fig. 98

第四十三式　鴛鴦腿

動作說明　承上式，左足在原位不動直立，右足提升然後向左方踢出，右掌隨勢平肩向左方插出，左掌曲肘沉放護於右脅下，目注右掌，如圖99。

Posture 43 – Posing Two Legs in Two Ways

Movements: Following the preceding posture and keeping the left foot upright in the original position, lift the right one up, snap it out to the left, thrust the right palm out to the left with the momentum at the level of the shoulders, sink the left one with the elbow bent and place it under the right armpit, looking at the right palm, as in Fig. 99.

圖　99

Fig. 99

第四十四式　封避掌（一）

動作說明　承上式，右足落回地面直立，左足向身後踢腿，雙手化掌成刁手，同時向右前下方刁落，目注左下方，如圖100。

Posture 44 — Blocking and Repelling with the Palms (1)

Movements: Following the preceding posture, drop the right foot back on the ground to stand upright, snap the left one to the backside of the body, clench both palms loose with only two fingers of each bent in and slide them down simultaneously to the right lower front, looking to the lower left, as in Fig. 100.

圖 100
Fig. 100

第四十四式　封避掌（二）

動作說明　承上勢，左足落回地面時踏向後方，膝下曲，右足尖着地，足跟翹起，曲膝成跨虎式，身形轉向左方，雙手化刁手成掌，由前下方向左方穿上，右掌在前，左掌沉肘在後，護於右肘彎，目注右掌，如圖101。

Posture 44 – Blocking and Repelling with the Palms (2)

Movements: Following the preceding step, drop the left foot back on the ground, move it to the rear, bend the knee, touch the ground with the tip of the right foot by raising the heel to form a gesture of riding a tiger, turn the body to the left, change both loose-clenched hands into flat palms and thread them up from the lower front to the left with the right one ahead and the left one behind with the elbow sunk and placed at the right elbow, looking at the right palm,
as in Fig. 101.

圖 101
Fig. 101

第四十四式　封避掌（三）

動作說明　承上勢，右足向右後方後拉一步，足尖擺向前方，膝下曲，左足尖着地，足跟翹起成跨虎式，左掌向左上方穿上，右掌回收沉肘護於左肘彎，目注左掌，如圖102。

Posture 44 – Blocking and Repelling with the Palms (3)

Movements: Following the preceding step, draw the right foot a step backward to the right rear, swing its tip to the front, bend the knee, touch the ground with the tip of the left foot by raising the heel to form a gesture of riding a tiger, thread the left palm up to the upper left, draw the right one back and place it at the left elbow with the elbow sunk, looking at the left palm, as in Fig. 102.

圖 102
Fig. 102

第四十五式　白鶴亮翅

動作說明　承上式，右足在原位直立，左足提起，膝尖向左方，足尖向下成獨立式，雙掌同時向左方插去，右臂直伸，左肘微曲，目注右掌，如圖103。

Posture 45 – A White Crane Spreading Its Wings

Movements: Following the preceding posture and keeping the right foot upright in the original position, lift the left one up with its tip pointing downward and the knee facing the left to stand on one leg alone and thrust both palms simultaneously to the left with the right arm stretched and the left elbow slightly bent, looking at the right palm, as in Fig. 103.

圖 103
Fig. 103

第四十六式　猛虎搜山

動作說明　承上式，左足落回地面與右足相併，右足隨之提起，膝尖向左方，足尖向下，左腿直立成獨立式，左掌沉肘向身前劈出，右掌直臂向下方劈落，目注左方，如圖104。

Posture 46 — A Fierce Tiger Searching the Mountain

Movements: Following the preceding posture, drop the left foot back on the ground, bring it close to the right one, lift the right one up with its tip pointing downward and the knee facing the left to stand upright on the left leg alone, smash the left palm out to front of the body with the elbow sunk and smash the right one down to the lower front with the arm stret ched, looking to the left as in Fig. 104.

圖 104
Fig. 104

第四十七式　獨劈華山

動作說明　承上式，右足落回地面時向左方進上一步，膝下曲，左腿蹬直成登山式，右掌提起至頭頂再向左上方劈落，左掌下沉於右肘底，目注右掌，如圖105。

Posture 47 — Smashing at Mount Huashan with a Single Palm

Movements: Following the preceding posture, drop the right foot back on the ground, move it a step forward to the left, bend the knee to stretch the left leg as if climbing a mountain, lift the right palm to above the head, smash it down to the upper left and sink the left one to under the right elbow, looking at the right palm, as in Fig. 105.

圖 105

Fig. 105

第四十八式　走馬雙扣（一）

動作說明　承上式，左足在原位直立，右足提起，膝尖向左方，足尖向下成獨立式，雙手化掌成扣手，右手回收小腹前再由內向外成小圈形扣出，左扣手曲肘提升至左上方，目注左方，如圖106。

Posture 48 – Moving Both Feet and Smashing Both Hands (1)

Movements: Following the preceding posture and keeping the left foot in the original position to stand upright, lift the right one with its tip pointing downward and the knee facing the left to stand on one leg alone, change both palms into picking hands, draw the right one back to front of the lower abdomen, smash it out from inside in a small circles and lift the left picking hand to the upper left with the elbow bent, looking to the left, as in Fig. 106.

圖 106
Fig. 106

第四十八式　走馬雙扣（二）

動作說明　承上勢，右足落回地面，足尖擺向前方，膝下曲，左足向左方前伸半步，足尖翹起，足跟着地成太極馬，左扣手沉肘下沉回收，右扣手曲肘向前方扣出，目注左方，如圖107。

Posture 48 – Moving Both Feet and Smashing Both Hands (2)

Movements: Following the preceding step, drop the right foot back on the ground, swing its tip to the front, bend the knee, reach the left foot half a step forward to the left, raise its tip to touch the ground with the heel to squat half down in a Taichi style, sink the left picking hand to draw it back with the elbow sunk and smash the right one out to the front with the elbow bent, looking to the left, as in Fig. 107.

圖 107
Fig. 107

第四十八式　走馬雙扣（三）

動作說明　承上勢，身形不動，馬步不變，雙手化扣手成拳，同時下沉回收右腰旁，目注左方，如圖108。

Posture 48 – Moving Both Feet and Smashing Both Hands (3)

Movements: Following the preceding step, keeping the body still and maintaining the gesture of the legs, clench both fists, sink them concurrently and draw them back to the right side of the waist, looking to the left, as in Fig. 108.

圖 108
Fig. 108

第四十八式　走馬雙扣（四）

動作說明　承上勢，左足向左後方進上一步，膝下曲，右腿蹬直成登山式，雙拳同時由右腰旁分向左後方及左後上方擊出，右臂平肩直伸，左臂斜舉，目注左後方，如圖109。

Posture 48 – Moving Both Feet and Smashing Both Hands (4)

Movements: Following the preceding step, move the left foot a step forward to the left rear, bend the knee to stretch the right leg as if climbing a mountain, rush both fists concurrently from the right side of the waist respectively to the left rear and the left upper rear and stretch the right arm at the level of the shoulders with the left one held slantingly up, looking to the left rear, as in Fig. 109.

圖 109
Fig. 109

第四十九式　魁星踢斗（一）

動作說明　承上式，身形不動，馬步不變，右臂仍直伸，左手化拳成掌，由後方成小圓向前方穿上，左腕背貼於右肘底，目注左後方，如圖110。

Posture 49 — A Stalwart God Snapping His Foot Up (1)

Movements: Following the preceding posture, keeping the body still, maintaining the gesture of the legs and stretching the right arm, unclench the left fist into a flat palm, thread it up in a small circle from the rear to the front and place the back of the left wrist under the right elbow, looking to the left rear, as in Fig. 110.

圖 110
Fig. 110

第四十九式　魁星踢斗（二）

動作說明　承上勢，左足在原位直立，右足向左上方踢出，雙手同時化成刁手，左刁手平肩向左後方刁出，右刁手下垂向身後刁落，目注左方，如圖111。

Posture 49 – A Stalwart God Snapping His Foot Up (2)

Movements: Following the preceding step and keeping the left foot in the original position to stand upright, snap the right one out to the upper left, clench both hands loose with only two fingers of each bent in, slide the left one out to the left rear at the level of the shoulders and slide the right one down by hanging it to the backside of the body, looking to the left, as in Fig. 111.

圖 111
Fig. 111

第五十式　扣探馬

動作說明　承上式，右足落回地面時向左前方伸進一步，左膝下曲，右腿蹬直成登山式，右刁手由身後成弧形向左後方圈擊，左刁手化掌附於右肘彎，目注右刁手，如圖112。

Posture 50 – Moving Forward for Probing and Smashing One Hand

Movements: Following the preceding posture, drop the right foot back on the ground, move it a step forward to the left front, bend the left knee to stretch the right leg as if climbing a mountain, rush the loose-clenched right hand by revolving it in an arc from the backside of the body to the left rear and change the left one into a flat palm to place it at the right elbow, looking at the loose-clenched right hand, as in Fig. 112.

圖 112
Fig. 112

第五十一式　採三手（一）

動作說明　承上式，左足在原位直立，右足提起，膝尖向左方，足尖向下成獨立式，左手成拳回收腰旁，右手以刁手向左方刁出再以採手回扣，目注右手，如圖113。

Posture 51 – Picking the Opponent's Hands Thrice (1)

Movements: Following the preceding posture and keeping the left foot in the original position to stand upright, lift the right one up with its tip pointing downward and the knee facing the left to stand on one leg alone, clench the left fist to draw it back to the side of the waist, slide the loose-clenched right hand out to the left, change it into a picking hand and smash it back, looking at the right hand, as in Fig. 113.

圖 113
Fig. 113

第五十一式　採三手（二）

動作說明　承上勢，馬步不變，右手成拳回收腰旁，身形轉向左方，左手成抓由上向左方抓落，目注左方，如圖114。

Posture 51 – Picking the Opponent's Hands Thrice (2)

Movements: Following the preceding step and maintaining the gesture of the legs, clench the right fist to draw it back to the side of the waist, turn the body to the left, change the left hand into a scratching hand and scratch down from above to the left, looking to the left, as in Fig. 114.

圖 114

Fig. 114

第五十一式　採三手（三）

動作說明　承上勢，右足落回地面，膝下曲，左膝下跪，足跟翹起成玉環式，左拳曲肘橫放胸前，右拳平肩向左方擊出，目注左方，如圖115。

Posture 51 — Picking the Opponent's Hands Thrice (3)

Movements: Following the preceding step, drop the right foot back on the ground, bend the knee, kneel down on the left knee with the heel raised to form a gesture like a jade ring, lay the left fist in front of the chest with the elbow bent and rush the right one out to the left at the level of the shoulders, looking to the left, as in Fig. 115.

圖　115

Fig. 115

第五十二式　旋風腿（一）

動作說明　承上式，身形浮起，右足尖擺向後方，身形隨之轉向右後方，左足膝微曲，足尖着地準備踢起，左拳略爲下沉，右手化拳成掌，曲肘橫放於左肩前，目注右前方，如圖116。

Posture 52 – Sweeping Both Legs like Swirlwinds (1)

Movements: Following the preceding posture, raise the body, swing the tip of the right foot to the rear, turn the body to the right rear when moving the foot, bend the left knee slightly to touch the ground with the tip of the foot, getting ready to snap it up, sink the left fist slightly, unclench the right one into a flat palm and place it levelly in front of the left shoulder with the elbow bent, looking to the right front, as in Fig. 116.

圖 116
Fig. 116

第五十二式　旋風腿（二）

動作說明　承上勢，左腿高踢，右手成拳擺動至身後，目注左足，如圖 117 。左足高踢後落回地面時，右腿隨即高踢而成連環踢腿勢。

Posture 52 – Sweeping Both Legs like Swirlwinds (2)

Movements: Following the preceding step, sweep the left leg high, clench the right fist and swing it to the backside of the body, looking at the left foot, as in Fig. 117. After snapping the left foot up and dropping it back on the ground, swing the right leg up high so as to make the posture of snapping both feet up in succession.

圖 117
Fig. 117

第五十二式　旋風腿（三）

動作說明　承上勢，右腿高踢後落回地面，左手成掌拍擊右脚鞋底後由上向下劈落，目注上方，如圖118。

Posture 52 — Sweeping Both Legs like Swirlwinds (3)

Movements: Following the preceding step, drop the right foot back on the ground after snapping it up high, make the left hand a flat palm, clap the right sole with it and smash it down from above, looking to the upper side, as in Fig. 118.

圖 118
Fig. 118

第五十三式　螳螂鈎子手（一）

動作說明　承上式，右足落回地面，左足隨向右方進上一步，身形轉向右方，左膝下曲，右腿蹬直成登山式，雙手成掌，手指微分，同時向右上方插出，左手在前，右手於後，肘微曲，目注左手，如圖 119。

Posture 53 – Making Hooked Hands like the Front Legs of a Mantis (1)

Movements: Following the preceding posture, drop the right foot back on the ground, move the left one a step forward to the right, turn the body to the right, bend the left knee to stretch the right leg as if climbing a mountain, make both hands flat palms with the fingers slightly parted and thrust them out concurrently to the upper right with the left one ahead and the right one behind and the elbows slightly bent, looking at the left hand, as in Fig. 119.

圖 119
Fig. 119

第五十三式　螳螂鈎子手（二）

動作說明　承上勢，左足向左方回拉半步，膝微曲，足尖着地，足跟翹起，右膝下曲成跨虎式，雙手成刁手，由右上方成鈎形回收，目注右方，如圖120。(註:此式之正面圖如圖121）。

Posture 53 — Making Hooked Hands like the Front Legs of a Mantis (2)

Movements: Following the preceding step, draw the left foot half a step back to the left, bend the knee slightly, touch the ground with the tip of the foot by raising the heel, bend the right knee to form a gesture as if riding a tiger, clench both hands loose with only two fingers of each bent in and draw them back in the form of hooks from the upper right, looking to the right, as in Fig. 120. (The front view of this posture is in Fig. 121.)

圖 120
Fig. 120

圖 121
Fig. 121

第五十四式　收　式（一）

動作說明　承上式，左足回收右足旁，雙足尖微分，身形朝向前方，右手化刁手成拳，由小腹前成弧形圈舉頭頂，左手化刁手成掌，由右方在身前打一圓圈舉頭頂輕握右腕，目注右方，如圖122。

Posture 54 — Concluding Gesture (1)

Movements: Following the preceding posture, draw the left foot back to the side of the right one, part the tips of both feet slightly, face the body to the front, clench the right fist, revolve it in an arc from front of the lower abdomen to above the head, change the loose-clenched left hand into a flat palm, revolve it in a circle in front of the body from the right and hold it up above the head to hold the right wrist gently, looking to the right, as in Fig. 122.

圖 122

Fig. 122

第五十四式　收　式（二）

動作說明　承上勢，身形直立，雙手成拳，由上而下分別成弧形回收腰旁，目注右方，如圖123。

Posture 54 – Concluding Gesture (2)

Movements: Following the preceding step and standing upright, clench both fists and draw them separately back in arcs to the sides of the waist, looking to the right, as in Fig. 123.

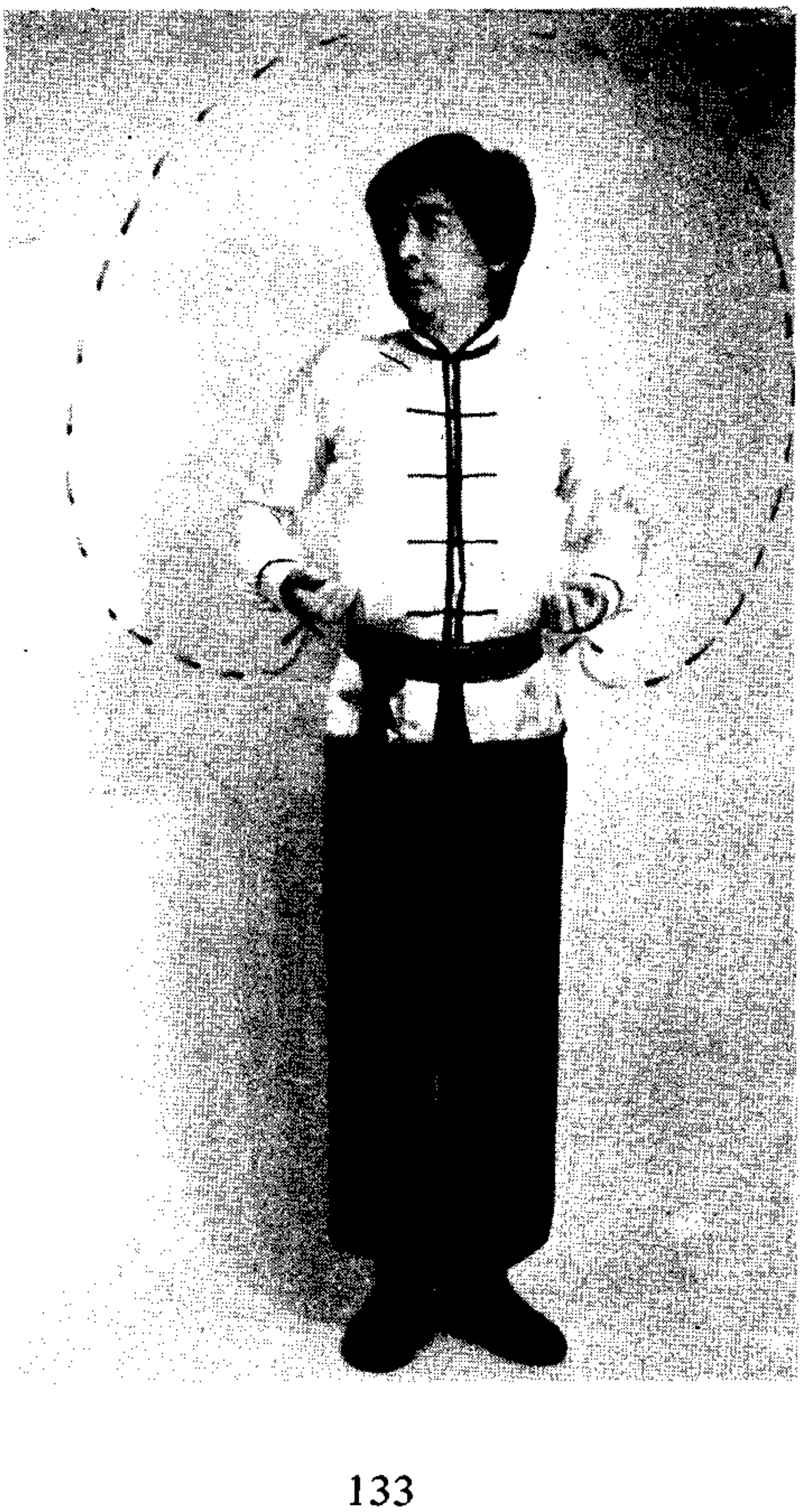


圖 123
Fig. 123

第五十四式　收　式（三）

動作說明　承上勢，身形直立，雙手化拳成掌，掌尖向前，掌心向下，由腰旁向下按落，雙臂下垂，頭部轉回前方，目注前方成收式勢，如圖124。

Posture 54 – Concluding Gesture (3)

Movements: Following the preceding step and standing upright, unclench both fists into flat palms with their tips pointing forward and their hollows facing downward, press them down from the sides of the waist to hang both arms down and turn the head back to the front, looking to the front in a concluding gesture, as in Fig. 124.

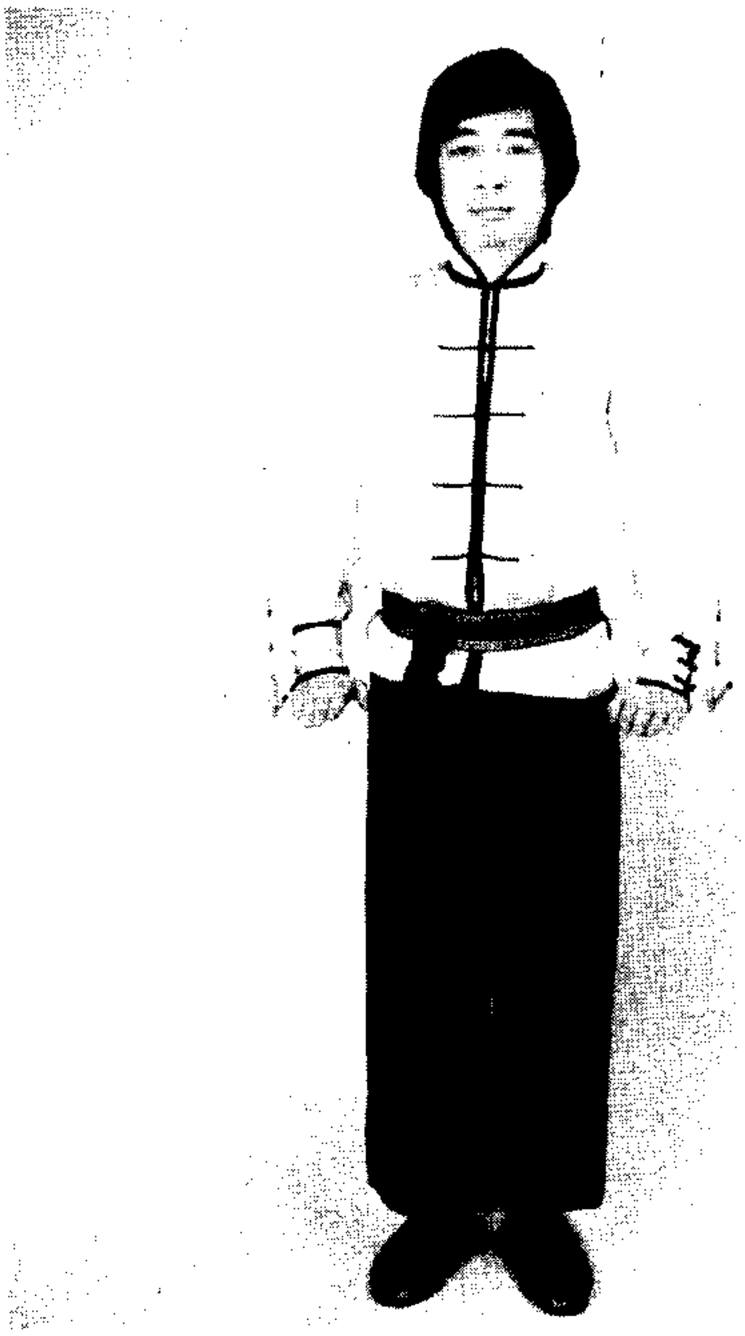


圖　124
Fig. 124

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